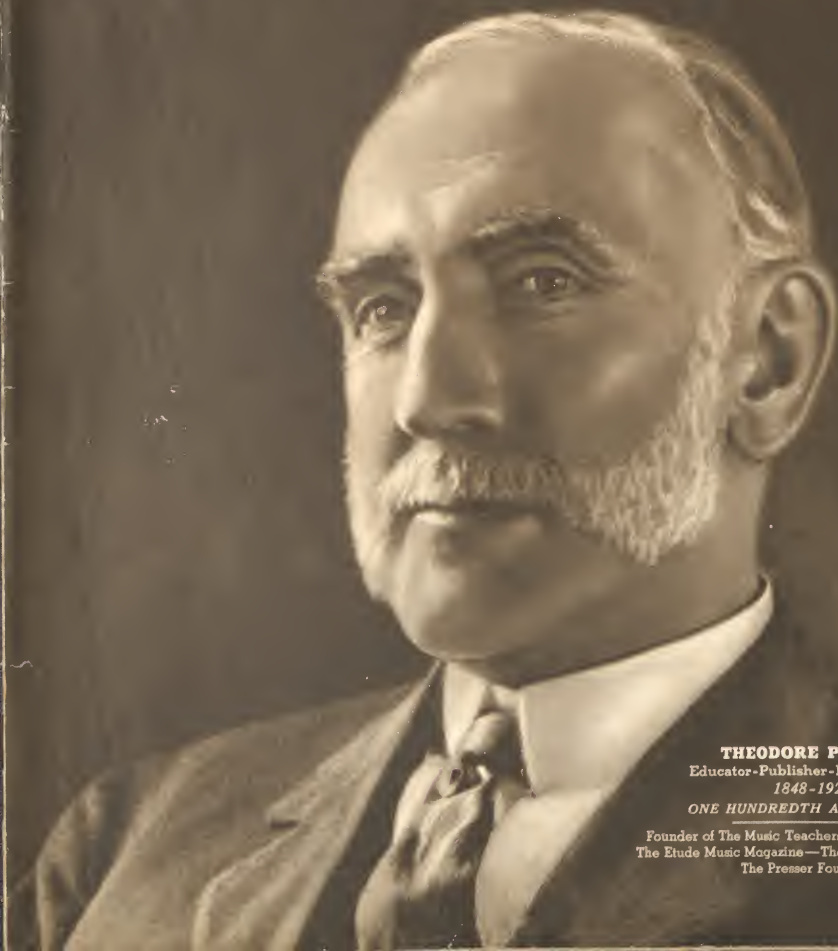


THE ETUDE

July
1948

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The Music Season of the seventy-fifth annual assembly of the Chautauqua Institution will open at Lake Chautauqua on July 18 with an operatic performance conducted by Alfredo Valetti. On July 17 the Chautauqua Symphony Orchestra, under the baton of Franco Antonic, will open a series of twenty-four concerts.

The Goldman Band, on June 18, opened its thirty-first series of summer concerts in the parks of New York City as usual presented by the Daniel and Florence Guggenheim Foundation. Edwin Franko Goldman, who has not missed a concert in the entire thirty years, is directing the band.

Leonard Bernstein, young American conductor, who earlier this season had resigned as conductor of the New York City Symphony Orchestra, has withdrawn his resignation and will continue in this position for the coming season. However, he has been granted a leave of absence to permit him to accept an invitation to conduct the Palestine Symphony Orchestra, returning to take up his work in New York City in the fall of 1949.

Dr. Abraham N. Fraenkel has been appointed dean of the Hebrew Union College of Sacred Music of New York. This Hebrew school of sacred music, the only one of its kind in the world, has been established to train cantors, directors of music, choir leaders, organists, and other musical functionaries of the synagogue and temple. It will also foster research and creative work in the field of Jewish sacred music.

Marilyn Cotlow, coloratura soprano from Minneapolis and Frank Gharra, baritone from Philadelphia, are the winners of the 1948 Metropolitan Opera Auditions of the Air. Each received a check for one thousand dollars and a contract with the Metropolitan Opera Association. Two runners up, Gertrude Elba, dramatic soprano of New York, and Anne Bolinger, lyric soprano of Lewiston, Idaho, were each presented with awards of five hundred dollars and an option by the opera company on their services.

Dean Dixon, outstanding Negro conductor who directed the CBS Symphony Orchestra in the closing concert of the fourth annual Festival of Contemporary American Music sponsored by the Alice M. Dixon Fund of Columbia University, was presented with the 1948 Alice M. Dixon Fund Award of one thousand dollars. The award is presented annually to an "American conductor for distinguished services to American music."

Summer Choir Schools are again being sponsored by the Department of Church Music of the Board of Christian Education for the Presbyterian Church. The schools will be located as follows: Allison-James School, Santa Fe, New Mexico, June 28 to July 3; Lafayette College, Easton, Pennsylvania, July 5 to 16; The College of Wooster, Wooster, Ohio, July 26 to August 7.

The Brussels (Belgium) Festival of Music, which ran from April 10 to May 28, included among its events a number of programs by distinguished organizations. Presented in the world-famous Palais des Beaux-Arts, a leading event was the performance of Mozart's "Così fan Tutte" by the Vienna State Opera.



The National Orchestra of Belgium, directed by Erich Kleiber, presented Beethoven's Ninth Symphony. In association with the International Society of Contemporary Music, the Philharmonic Society of Brussels gave six concerts of modern music.

Randall Thompson, Professor of Music at Princeton University, has been appointed Professor of Music at Harvard University, effective July 1.

Dr. Howard Hanson, director of the Eastman School of Music, has been pre-

sented with the Civic Medal for 1948 by the Academic Council of the Rochester Museum Association; this to quote the announcement, "for his accomplishments in the field of musical education, for the exceptional facilities which he has provided for the encouragement of young musicians, and for the interest that he has created in music in this country and abroad."

Rudolf Ganz, concert pianist and president of the Chicago Musical College, has resigned the position as conductor of the Grand Rapids Symphony Orchestra.

A Monument was unveiled and dedicated to Dr. Herbert Lincoln Clarke in the Congressional Cemetery, Washington, D. C. Dr. Clarke, according to the general opinion of concertists, was probably the greatest of all performers upon the instrument. He was solo cornetist for the famous bands of America, including those of Gilmore, James, Herbert, and the incomparable John Philip Sousa. He traveled nearly a million miles and played in fourteen countries, as well as before many crowned heads. Dr. Clarke made

more phonograph records than any other cornet player of the world. He was director of the famous Long Beach Municipal Band in California, for many years. The monument in Washington was erected by the Pennsylvania Bandmasters' Association in collaboration with the American Bandmasters' Association and the Sousa Band Fraternal Society. The speakers at the dedication were Dr. James Francis Cooke, President of The Presser Foundation, and Mr. Frank McGrann, who delivered a historic eulogy.



Hans Schweiger, who since 1944 has been conductor of the Fort Wayne (Indiana) Philharmonic Orchestra, has accepted the conductorship of the Kansas City Philharmonic, a position vacated by Efrem Kurtz when he became conductor of the Houston (Texas) Symphony Orchestra.

Prof. Paul Stoye, concert pianist and for the past twenty-seven years head of the Drake University piano department, will retire at the close of the present school year, having reached the compulsory retirement age of seventy. Prof. Stoye has had a brilliant concert and teaching career. He came to the United States in 1910 and to Drake University in 1921.

The Nineteenth Annual Chicago Land Music Festival will be held in Chicago's huge Soldiers' Field on August 13. Under the direction of Philip Maxwell, and Henry Weber as general musical director, the festival will present as usual an array of events of which the contests in various classifications will be an important part.

The Golden Jubilee of Queen Wilhelmina of The Netherlands is the occasion for several music festivals to be held in several cities during the summer. In Amsterdam, Rotterdam, and The Hague will each be the scene of musical events which will enlist the services of world-famous artists such as Yehudi Menuhin, Leonard Bernstein, Carl Schlicht, and Charles Münch. The twenty-second International Festival of Music, from June 5 to June 13, was held at Amsterdam. Continuing from June 15 to July 15, the Holland Music Festival will present The Netherlands Opera Company, the Amsterdam Concert Orchestra, and The Hague Residence Orchestra.

A. Austin Harding, for forty-three years director of bands at the University of Illinois, and considered the dean of American college bandmasters, will retire from active service September 1. Mark H. Hindley, assistant director of bands at the University since 1934, has been appointed acting director for the next two years.

The Choir Invisible

The Etude is deeply pained to note the death of its friend, Olga Samaroff-Stokowski, on May 17, 1948, in New York City. A memorial service was held at the Juilliard School of Music, Thursday, May 29. Dr. John Erskine made the memorial address. In a later issue we will pay an appropriate tribute to this eminent pianist and teacher.

Francisco Alonzo Lopez, leading operetta and musical comedy composer of Spain, died May 18 at Madrid, aged sixty-one. He was the composer of more than twenty-five operettas, revues, and zarzuelas.

Isidor Achron, composer, pianist, teacher, and for more than ten years accompanist for Jascha Heifetz, died May 12 in New York City, at the age of fifty-five. He had made extensive tours both with Mr. Heifetz and as a soloist in his own right.

(Continued on Page 447)

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A Memorable Anniversary

THE ETUDE MUSIC MAGAZINE and its publishers, the Theodore Presser Co., revere its past but live in its splendid present and its potential future. With this issue we celebrate an important event—the one hundredth birthday anniversary of the founder, Theodore Presser, who was born July 3, 1848.

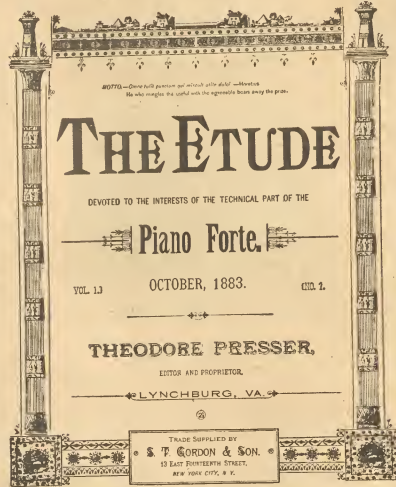
For over a year your Editor has been collecting, collating, and checking data to prepare a full biography of the great man who was destined to have a powerful influence upon American musical education. His life was so distinctive, so colorful, and so idealistic that we are certain that the tens of thousands of music lovers, teachers, and students who have benefited by his career will find this record informative and inspiring.

Theodore Presser was in every sense of the word a genius. While his calling was primarily professional and he was proud to his last hours that he had been a musician and a teacher, he was also a very practical man, a leader, rather than an executive, with many gifts in journalism and publishing which made it possible for him to conduct one of the foremost music businesses of the world, organize the Music Teachers National Association (from which the far-reaching music club movement in America has sprung), write many of the most widely used musical educational books of our era, and establish THE ETUDE, the best known of all musical magazines, which monthly actually reaches "the ends of the earth."

Beneath his endeavors was a determination, a sincerity, a self-abnegation combined with what is now known in business as a huge "drive" or directed energy which, without bluster or ostentation, won him countless friends. His zeal to help the cause of music education was limitless. He answered vast numbers of letters upon music education and did it with unalloyed delight. His philanthropies, which he embodied in The Presser Foundation, have been extended to vast numbers of teachers and students. In eighteen years of the closest association (almost seven days each week) we never knew him to grow tired in helping the cause of music education.

Over twenty years have passed since his death in 1925, and in these two decades great changes have come in music. We are now at a point where the musical activities of our country are far greater than those of any other country of the world. The music profession, which for the most part was pathetically underpaid when Mr. Presser was a young man, can now point to large numbers of professional musicians with handsome incomes—some have become millionaires. Even since Mr. Presser's death the industry of music has advanced so enormously that the American public is now spending billions of dollars a year for music in its various forms.

The biography of Theodore Presser begins in this issue and will run serially. We trust that our readers will take as much joy in reading it as we found in preparing it.



THE ETUDE
 DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE
Piano Forte.
 VOL. LX OCTOBER, 1883. NO. 1.
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FIRST TITLE PAGE OF THE ETUDE
 Here is the cover of The Etude for October 1883. The quotation from the Latin poet Horace (Quintus Horatius Flaccus, 65-8 B.C.) was Mr. Presser's motto for years, as is told in his biography starting in this issue.

Music and Culture

America's Most Popular Anthem
by Hazel Thomson

IT was May 1857. A visitor sat in the gallery of the Board of Trade in Chicago. Soon he became the sole object of attention, for someone had pointed him out to a few of the members of that boisterous financial center. Suddenly the usual din of the trading ceased, and from the wheat-pit came the familiar words, *My Country, 'Tis of Thee*.

After two stanzas had been followed by tumultuous cheering, the seventy-nine-year-old gentleman arose and bowed. Escorted to the floor by the Secretary of the Board, the members flocked around the honored visitor, everyone eagerly grasping his hand. Then, leading him to the wheat-pit, they doffed their hats and sang the two remaining stanzas of *America*.

The elderly gentleman was its author, Samuel Francis Smith.

This most popular, though not official, national hymn of the United States was first sung one hundred and sixteen years ago at a children's Fourth of July celebration in the Park Street Church of Boston. Its immediate acclamation brought it into the public schools of Boston, and soon it was heard at public gatherings everywhere.

America has traveled to all parts of the world, and has been sung in most unusual places, from the soaring heights of Pike's Peak to the fantastic depths of the Manitow Caverns.

Olive Wendell Holmes, a Harvard classmate of Samuel Smith and one of our nation's celebrated Men of Letters, made this comment to his fellow-poet: "Your name and fame will live when I and my works are long forgotten." He also stated that *America's* greatest strength was revealed in its opening word, "my" instead of "our."

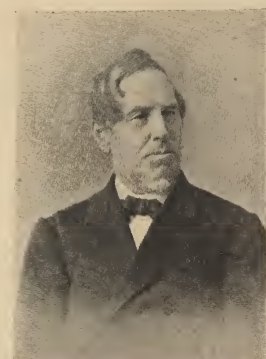
America has not reached its popularity without criticism. Some have fiercely attacked it from the standpoint that, with its "rocks and rills and temple hills," it does not fully represent our great nation. While this description is typical of New England, it does not include the vast rolling western prairies. Nor, from a literary point of view, are some of its lines above criticism. In spite of these discrepancies, however, it still exists as our greatest national hymn and is above reproach in expressing American patriotism.

Reared in a musical atmosphere, and within hearing of the chimes in the Old North Church, Samuel Francis Smith saw the light of day on October 21, 1805. His aesthetic habits, which were of frequent recognition, displayed themselves early in youth.

He was one of the numerous distinguished graduates of his class (Harvard 1829). Besides Olive Wendell Holmes, there were such noted personalities as James Freeman Clarke, poet and clergyman; George Biglow, Chief Justice of Massachusetts; and B. R. Curtis of the United States Supreme Court.

While studying at Andover Newton Seminary from

which he was graduated in 1832, the year *America* was born, he was looking over a German songbook one dark, raw February day, when he discovered a spirited tune entitled *God Save the King*. He liked it, and picked it up on a scrap of paper nearby, wrote in thirty minutes the first stanzas of *America* to this tune. Giving it to Mr. Lowell Mason, who produced it at the memorable Fourth of July celebration, Samuel Smith was completely astonished at the great ovation it received.



DR. SAMUEL FRANCIS SMITH

Entering the Baptist ministry, Dr. Smith worked in various capacities, not only as a pastor, but as professor of modern languages, as editor of several publications, and as the author of several books. During this busy career, he toured the world twice and contributed nearly one hundred and fifty poems to American hymnody, some of them, such as *The Morning Light is Breaking*, becoming world-renowned.

Living to the ripe old age of eighty-seven years, Samuel Francis Smith was privileged to witness the enthusiastic acclaim of *America* upon which his fame chiefly rests.

Rules for Practice

by Julia E. Broughton

- When learning new music:
1. Practice two or four measures with the right hand. Practice two or four measures with the left hand. Then with both hands.
 2. Practice slowly at first, without pedal.
 3. Count aloud evenly until you know the piece.
 4. Follow the fingering marked unless you can find a better one.
 5. Be sure the arms are relaxed.
 6. Play legato, and try to get a beautiful tone.
 7. Learn the meaning of all terms and signs, and be sure to follow them. Play loud and soft as marked.
 8. Practice the difficult parts over and over. Do not waste time on parts you know.
 9. Write a question mark over anything you do not understand.
 10. Think clearly at all times.

RULES FOR SIGHT-READING

1. Select easy music.
2. Look at clefs, key signature, and measure sign at first.
3. Do not play too fast.
4. Never stop, regardless of mistakes.
5. Follow the fingering, if possible.
6. Be very alert and look ahead.

Greatness

by Leonora Sill Ashton

A FAMOUS teacher has said:—"Greatness is a failure that does not begin large. That holds everywhere. Small matters do not become great by prolonged processes of building. Greatness, at best, is not so much a matter of quantity as quality."

We have been questioning ourselves as to whether we music teachers instill the proper attitude towards music, as an art, in our pupils. Do we impart to a beginning scholar the idea that the music lesson is an intrinsic part of his education, whether it takes place in class in a school, or in the private studio? Do we give him the impression that his work along musical lines is a means to attaining some other goal to be desired?

Great works of literature and poetry, great works of art, fine handicraft, trained elocution, all have a certain quality of greatness associated with them; they are linked with great names; they are riches and subjects which somehow appear to be set apart from the everyday world.

Is music regarded as a kind of "prolonged process of addition" to the regular routine of the school day, the opening hymn, the march to the class room, the drilling of the band—or is the private lesson just another part of home work to be endured?

Never before in any age has the world been so filled with music as it is today. There is music in school, music over the radio, music at the movies. One might almost say, music is an accompaniment to life itself, and truly brings joy and gladness to that life. But also, we believe it is wise to admit, in living with it, a danger that familiarity with different rhythms, with catchy melodies, even with sustained chorals, might breed a certain indifference to the "greatness" of the art.

There is one way in which we teachers may combat this danger if it be present in pupils. "Greatness" is a matter of quantity as well as quality. We may best establish the idea of the greatness of music by giving those scholars—not once in a while—not Spangenhelly—but regularly, month after month, the works of the master composers, to practice, to study, and so to absorb. Let us give them Haydn and Mozart and Beethoven; let us give them Bach and Mendelssohn and Schumann and Chopin; let us give them Schubert and MacDowell.

So music will perhaps unconsciously loom large and great, and take its rightful place in the regions of the minds of those entrusted to the teacher's care.

America Goes to the Ballet

A Conference with

Aaron Copland

Distinguished American Composer

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBT

Any survey of contemporary American music must award a high place to Aaron Copland, of whom Winthrop Sargeant says, "As a leader, Copland heads what is probably the strongest 'movement' in American composition at the present time." Born in Brooklyn, New York, in 1900, Mr. Copland was educated in the public schools, and was first taught piano by his sister. At seventeen he began the study of theory with Rubin Goldschmidt, and four years later enrolled at the Fontainebleau School of Music in France. Subsequently, he spent three years studying in Paris with Nadie Boulanger. In 1924 he returned to the United States, and a year later became the first composer to win a Guggenheim Fellowship. From 1924 on, Mr. Copland's compositions have earned public attention. His first orchestral performance, "Symphony for Organ and Orchestra," was given by Walter Damrosch with Nadia Boulanger as organ soloist (1925). In 1930, Mr. Copland won a \$5,000 award from the RCA Victor Co. for his "Dance Symphony." Known for his keen interest and participation in the development of contemporary musical movements, Mr. Copland has lectured at Harvard and at the Berkshire Music Center; is the author of several books; was elected to the National Institute of Arts and Letters; and in 1945 was awarded both the Pulitzer Prize and the New York Music Critics' Award for the score of the ballet "Appalachian Spring." Because of his success, both critical and popular, in the field of ballet, THE ETUDE has sought Aaron Copland's views on this form.



AARON COPLAND

"TODAY, the ballet' is a wider term than it used to be. Most of us can remember the violent controversy that raged, a decade or so ago, between the traditional ballet and the modern dance. The old, or formal, ballet remained close to the traditions of the Nineteenth Century and attempted to find dance expression within its own set forms. The modern dance ranked sheer expressiveness higher than traditional forms and sought to create gestures and movements regardless of set patterns. While the latter raged, one was expected to 'take sides,' much as the aesthetic belligerents of an earlier day 'took sides' between Wagner and Brahms. Happily, time has solved both conflicts. It is possible for us to admire both Wagner and Brahms; and the present day dance has evolved a pattern which can satisfy both traditional and radical tastes. This is the dance that we welcome on the stage and in the repertoires of our many excellent dance com-

panies, and we give it the general name 'ballet' regardless of the form (or kick of form) in which it develops.

"There can be no question about the spruce of public interest in this form of entertainment. Ballet and dance groups tour the land, many of our stage productions include dancing, motion pictures are developing dance sequences, and ballet music pours forth from the progress, the events themselves provide their own cause—the more frequently we see bold dancing, the more familiar with it we become, and the letter we understand and enjoy it. Thus, America's widened interest in the dance grows from the fact that we are getting to see more excellent dancing.

"That seeing is only half the story. Dancing must be accompanied by—or, better, set to—music, and this art opens a new and interesting field to composers.

Writing ballets is an entirely worthy outlet for creative effort and (what is not the case with all forms of composition) it is remunerative. There are, however, a number of purely ballet problems which the ambitious composer does well to keep in mind.

"First, he should remember that ballets are presented for the entertainment of an audience and that the audience gets most enjoyment by dividing its attention between the stage and the music. The composer, therefore, feels that first interest lies in the score! Less perhaps, experienced audience members, on the other hand, may feel that the stage is the thing. The truth lies somewhere between the two, in a sort of give-and-take counterpoint woven between the orchestra and the stage. Thus, the composer begins by realizing that he is not writing absolute music; he is setting a given subject and providing only half the full entertainment. In accommodating himself to these requirements, he makes his score less difficult, less involved than a score for a symphony; he strives for a less weighty texture; he follows the story that the dance will tell, leaving open spaces in his music when the stage business is heavy, and giving more music when the stage is in a quieter state.

How the Ballet Originates

"The composer also does well to remember how ballets originate. Only rarely do they begin with the composer. It would be possible, I daresay, for a composer to work out a complete ballet and then go out and find a choreographer to translate it into action and dancers to bring it to life—but it doesn't happen that way. Ballets start in the mind of the choreographer, who works out an idea for a dance and then goes to a composer to supply the score. The general procedure is for a choreographer to outline his idea to the composer of his choice, and to give him a written synopsis of the dance story, or action, from which to work. Basing himself on this story synopsis, the composer sets down general ideas of the music it suggests to him. The next step, if all goes well, is for a dancer to break down the story into detailed individual scenes, outlining exactly what each should express. The dancer may indicate, for example, that the opening scene must take in the entire dance company, that it should last seven minutes, and that it should be gay, wholesome, cheery, with the flavor and setting of early New England. If the choreographer has his mind set on opening with a brisk polka, he will (Continued on Page 450)



Courtesy of the Department of Theatre Arts, The Museum of Modern Art

SCENE FROM AARON COPLAND'S COWBOY BALLET, "BILLY THE KID"

IS YOUR ETUDE LATE?

If you, dear reader, only know what extreme efforts we make to bring THE ETUDE to you before the first of each month, you would realize how embarrassed we are to be compelled to tell you that there are publishing conditions, wholly beyond our control, which make it impossible to do so at present.

THE ETUDE is prepared months and months in advance. For instance, much of the general material is completed far ahead of our regular day of issue.

Owing to a strike of the Typographical Union of Philadelphia, THE ETUDE for the past few months has been set up in a distant city and the delays incidental to this have been unavoidable. There has been no issue between THE ETUDE and the Union.

Therefore, we beg the indulgence of our readers until this difficulty is adjusted.

The Do's and Don'ts

Once more, a few requests to our fellow Round Tablers:

Please use the correct address and send your questions: *C/o The Teacher's Round Table, The Etude Music Magazine, 1712 Chestnut St., Philadelphia 14, Pennsylvania.* Some letters come in with such incomplete addresses as "Erzuc Magazine, Phila., Pa.," or still more plainly: "*C/o Etude, Philadelphia.*" The fact that they arrive at all can be credited to the immense popularity of *The Etude*; but just the same, let's be considerate of Post Office employees, spare them extra research work, and avoid possible loss. Also: please do not address me *C/o Michigan State College*; I have no connection whatsoever with that institution.

And since we speak of research work, may I insist on your pen up under our eyes. This, for instance, which happened in Sioux City, the thriving and busy gateway to the broad horizons of the West, at all times, and even in the most familiar compositions the musical orthography may vary according to each editor's personal conceptions. Copy enough so that identification is possible. Once, I received this question: "On which note is the accent in this from Chopin?" *Three notes* followed, scribbled in pencil; trying to locate there would have been like looking for a needle in a haystack: Which reminds me of a story Moskowski loved to tell:

Once a young lady was eager to check up on her theory; she knew that a 4/4 measure consisted of one whole note, two half notes, or four quarter notes. But thereafter she was hesitant, "Is it sixteen sixteenths?" she queried. "Yes,

The Teacher's Round Table

Conducted by

Maurice Dumesnil
Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

Contributors with this Department are requested to limit letters to one hundred and fifty words.

Mademoiselle." Then, after she had made sure that her proposed number of sixty-fourths was correct, she asked Moskowski in a sweet, coaxing voice: "Will you play me one?"

A New Angle

Who said that there is nothing new under the sun? Day in and day out unexpected things pop up under our eyes. This, for instance, which happened in Sioux City, the thriving and busy gateway to the broad horizons of the West, at all times, and even in the most familiar compositions the musical orthography may vary according to each editor's personal conceptions. Copy enough so that identification is possible. Once, I received this question: "On which note is the accent in this from Chopin?" *Three notes* followed, scribbled in pencil; trying to locate there would have been like looking for a needle in a haystack: Which reminds me of a story Moskowski loved to tell:

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way from between her lips, and since we were not in a spiritualist meeting, I knew it was not ectoplasm, and Debussy wasn't going to materialize in front of us, with dark eyes, curly hair, whiskers, and everything. Justly mindful of studio etiquette, the teacher promptly interrupted the process; for, you guessed it right: it was bubble gum.

During the next few days I auditioned over one hundred students, and it was refreshing to hear some of them play with good rhythm, phrasing, sense of values, and tone coloring; some excellent talent is being disposed in Sioux City. But if a score of them then played the *Clair de Lune*, none emulated the girl who, I learned later, was preparing herself for both a piano contest and a bubble-gum championship.

Nothing new under the sun? I should say there is. We had the Debussy Ball! Now comes the "Debussy Bubble Ball!"

"In Little Jars, the Good Spices"

Or as the old French proverb goes: "Dans les petits pots, les bonnes épices." On my piano are two little booklets. Their covers are pale blue. One of them would fit easily in a lady's purse, and the other one can be tucked away in the inside pocket of a man's coat. Still, they contain an unbelievable wealth of technical material, precisely of the kind which, through intelligent practice, can hasten progress and overcome difficulties within a minimum amount of time.

The first one, "Studies in Musical Rhythm" by Edgar L. Justis, is a short, thorough, and systematic course leading to a rapid understanding of rhythm, from the simplest to the most complicated forms. Some pertinent remarks accompany it: "How many musicians understand time thoroughly?" the author asks. "Few teachers give a really comprehensive course in the study of rhythm. Most of them are content with teaching their pupils something of the relative values of the notes and the use of the dot, leaving them to learn the rest themselves. How true this is, and how often do we hear even advanced students who *quack* at the rhythm, disregard the exact value of the dots, shorten the rests, and never reach that perfect stability which would be satisfying to us listeners!"

Mr. Justis' exercises are all on the same note, and they have nothing to do with sight reading except as regards the

rhythm itself. But they can be magnified at one's will; those for both hands, for instance, can be played by one hand alone; or the two hands together in octaves. One could also transpose them into different keys, or change them to the hand position. Those who are looking for something new and unusual will find it in this book.

The second little opus, called "Digital Labor in Most Anxieties" is the product of a brilliant, fertile, ingenious mind. "If virtuosity is your lady love," says its author, Dr. Julien Paul Blitiz of the Technological College in Lubbock, Texas, "she will prefer that you bear the natural debt to finger welfare with more pragmatic imagination than doctrinal tenacity. There may exist certain five-finger exercises which may prove to be of more practical consequence to your technical development than the dogmatic continuance of the ones you have been using for years, year out—worn out." And he explains: "I believe you will find it colorful and interesting to experiment with this arithmetical progression (based upon a special) resulting in 1280 permutations."

Yes, twelve hundred and eighty, contained in this diminutive pamphlet not larger than the road maps handed out at the gasoline stations! And to think of the astronomical figure which a multiplication through rhythms and high school would produce! It simply makes one dizzy.

Warm congratulations to Edgar L. Justis and Julien Paul Blitiz, for they have brought us, in most concentrated and inexpensive form, a supply of material to be used for a lifetime.

Sometimes One Wonders

In that large elementary school the American teacher is holding a check-up in order to see if he is doing an actual musical type program which will go on the air. The youngsters, during the term, have attended some of the "Children's Concerts" given by the local symphony orchestra, during which explanations were given by the conductor, as well as demonstrations of instruments by some of the musicians. A boy in the fifth grade comes mler first:

Teacher—"Can you name the different sections, or groups of instruments in the orchestra?"

Answer—"The strings... er... the woodwinds..."

T—"That's right. And what next?"

Ans... er... the band."

T—"Oh, don't say that! Say the battery. And then there is something before that. Come on now, you remember. What is it?"

Ans—"... Ho, a mmm... hu... I know it's a metal... (flaw, glow of triumph) "Oh yes... the gong!"

Another little boy comes up:

Teacher—"What difference is there between a violin and a viola?"

Ans—"Hasn't the viola... leather strings?"

The above is no product of my imagination; its authenticity is certified.

CHOPIN, shortly before his death, destroyed several of his works by throwing them, with disgust, into the fireplace. His illness, with which he had been struggling for many years, could easily have distorted his judgment, and it is not improbable that some of the things that the master cast into the flames in that little apartment on the Place Vendôme in Paris may have been of really significant value. Among the properties Chopin destroyed was his uncompleted "Method of Pianoforte Playing."

All that is left to the world about his teaching method are the records and observations of the pupils and of writers who have made critical and analytical studies of his works and theories. Since few publications in the world have printed as much upon the matter as has *The Etude* during the past six decades, the editor decided to investigate the bound volumes from writer decided to investigate the bound volumes from 1880 to date, and found over one hundred and fifty major articles upon the subject. From these has been selected a kind of short digest which cannot fail to be valuable to teachers and pupils alike. This *Etude* proved to be a veritable gold mine of Chopiniana and the following has been selected from hundreds of pages devoted to one of the most inspired and brilliant minds in the history of music.

Among the articles are those giving statements from Chopin's pupils and his friends, including Miklil and Mathias. Miklil remarks upon Chopin's method of teaching:

"What concerned Chopin most at the commencement of his instruction was to free the pupil from every stiffness and convulsive, cramped movement of the hand, to give him the first condition of a beautiful style hand, to give him the full independence of the fingers. He taught indefatigably that the exercises in question were no mechanical ones, but called for the intelligence and the whole will of the pupil" on which (up to this time the rule in so many schools) do no cord at all, still less the practicing during which, according to Kalkbrenner's advice, one may occupy oneself simultaneously with some kind of reading?"

Dr. Edward Burlingame Hill of the faculty of Harvard, commented on Miklil:

"Miklil relates that Chopin used the thumb freely on the black keys, even tucking it under the fifth finger if this helped smoothness and ease of execution. He also glided from a black to a white key with one finger, thus permitting increased velocity in chromatic thirds, thus permitting a more energetic and a smoother *legato*. He strongly recommended studies in theory also, as a means of improving the musical intelligence of the pupil. He also advised constant sense playing; the frequent hearing of good singers, and even lessons in singing as a help toward phrasing. He would tell an indifferent pupil to play as he felt, but he hated want of feeling as much as a stiff hand in him."

Miklil also stated "A boy who had a real heart in him tried every word from his lips in incentive and inspiring. Single lessons often lasted literally for hours at a stretch, till exhaustion overcame master and pupil. There were for me no so-called pressed lessons. Many a Sunday I began at one o'clock to play at Chopin's, and only at four or five o'clock in the afternoon did he dismiss us. Then, also, he played, and how splendidly! He did not only his own compositions, also those of other masters. In order to teach the pupil how they should be performed. One morning he played from memory sixteen preludes and fugues of Bach's, and when he expressed my joyful admiration for the manner of his playing was always noble and beautiful, his tones always sang, whether in full *forte* or in the softest *piano*.

"He took infinite pains to teach his pupil this *legato*, contable way of playing. 'He (or she) cannot connect two notes' was his severest censure. He also required adherence to the strictest rhythm, hated any kind of such an occasion with gentle mockery. And it is just in this respect that people are so terrible. In the use of the pedal he had likewise attained the greatest mastery, was uncommonly strict regarding the misuse of it, and said repeatedly to the pupil, 'The correct employment of it remains a study for life.'"

Chopin's "Piano Method"

An Anthology



FREDERIC CHOPIN PLAYING THE PIANO IN THE SALON OF PRINCE ANTON RADZIWILL. Chopin was perhaps the most remarkable pianist of the century. This has been affirmed by his pupil and friend, Mathias: "All those who heard him said that no one approached him. The instrument on which one listened when Chopin played, never existed except under the fingers of Chopin."

by R. L. Moyer

Another pupil, George Mathias, said of Chopin: "As to Chopin's method of teaching, it was absolutely of the old *legato* school, of the school of Clementi and Cramer. Of course he had enriched it by a great variety of touch; he obtained a wonderful variety of tone, and shading; incidentally, I may tell you that he had an extraordinary vigor, but only by flashes. Chopin treated very thoroughly the different kinds of touch, especially the full-toned *legato*. As gymnastic helps to the ear, the extending of the fingers, but all this with earnest warning against over-fatigue. He made his pupils play the scales with a full tone, as connectedly as possible, very slowly and with metronomic evenness. To a quicker tempo, and with metronomic evenness. The passing of the thumb under the fingers, and the passing of the latter over the former was to be facilitated by a corresponding turning inward of the hand. The scales with many black keys, B, F-sharp, and D-Flat scales with many black keys, were the most difficult, that, were first studied; and, the most difficult, that in C major."

"In the presence of women Chopin surpassed himself, and if they were ladies, so much the better, for he himself, and they found of the aristocracy. And let no-one be inclined to throw a stone at him for this; it was one of the phases of his ultra-refined nature, which could find pleasure among people who were clothes in the fine pleasure of the masters. How he made you feel his hands. Was there ever anything finer than Chopin playing in the midst of a circle of the women who have been immortalized by the dedications? The audience was worthy of the artist."

"Chopin, an execution of genius, interpreted Mozart

and Beethoven with the sentiment of Chopin, and it was very beautiful, it was sublime. He was not in the category of critical and historical players; from which it is not, however, to be thought that the latter are wrong. All the world cannot have genius; of taste and instruction there is too much, perhaps."

"As to his *rubato*, I want to speak at some length. Every one knows that *rubato* is an indication, which the essence of which is alteration of movement, which is included in the two means of expression in music oratory, in which he who is speaking, according to the sentiment by which he is filled, raises or lowers his voice, accelerates or retards his diction. The *rubato* is a nuance of movement; there is hurrying and delay, anxiety and indifference, agitation and calm. Yet how necessary is sobriety in the use of this process, and how often we mark abuse instead! For too frequently when we hear Chopin's music, we are wearied by the extreme and at random. It is a great fault of amateurs, and one most common. It is of artists."

"Then I recall Chopin at the lesson. It was 'Very good, my angel...' when things went well; he pulled at my hair when things went badly. He even broke a chair in my presence, a wicker chair of that time, and now he again to be seen in artists' studios. And the sublime understanding of the masters! How he made you feel his hand, his word was as eloquent as his music, he was a poet in giving lessons. I recall a phrase of his in the subject of a piece in the (Continued on Page 30)

MAURICE DUMESNIL
This photograph was taken while the editor of this department was on a recital tour last Spring.

Music and Study

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



New Teaching Materials

I am greatly impressed by the high standard of the new piano issues of all-publisher's this season. So many excellent compositions, technique and recreation books have been produced that teachers had themselves with an embarrassment of riches. Especially outstanding among the new Presser and Ditson publications are these:

PIECES FOR BOYS

The Balloon Man—Frederic Stevens. Excellent rhythmic patterns for a first year recital piece; large notes.

The Joy Ride—Frances Light. Another rocking first year recital number.

Gipsy Carnival—Milo Stevens. An all-over-heckle-board, short, brilliant piece for early second year.

Dreams from a Dreamer—Everett Stevens. Good drill in right hand eighth- and sixteenth-note patterns with a drum bass; first year.

Top Key-peat—Leopold W. Rovenager. A short snappy first-year march.

Night Hike—Eric Steiner. The year's best chromatic scale piece; a lively (and crawly!) march with extended chromatic figures for each hand; late second year.

Hand in Hand—J. J. Thomas. A short, festive march in B-flat major, suitable for all occasions; good for girls, too; early third year.

Tandling—Stanford King. Boys will like it because it will "make them feel so good" (relaxed, free) when they play it; Early second year.

Wagon Trails—Ralph Milligan. To make the wheels move smoothly and cheerily along the trail requires good legato in the right hand. The left hand is a catchy, late first year.

Scarecrows in the Night—William Scher. An ideal "grotesque march" for Halloween; easy, spooky, chromatic; second year.

SEA AND WATERPIECES

Waves of the Danube—Ivanovic—Carples. A simple, very effective arrangement of a popular song; first year.

In a Nippon Boat—Julia Smith. An easy, short barcarolle in G# minor; second year.

Caribbean Mood—Vernon Lane. A short, attractive tango for teen-agers; third year.

good recital number for second year.
A Summer Idyl—N. Louise Wright. A unique left-over-right-hand piece with an exquisite melody. Highly recommended for poetic teen-agers or adults; third year.

The Swan—Ella Ketterer. A graceful, dreamy left-hand melody; for developing rich, stinging legato in both hands; fine for adolescents and adults; third year.

MISCELLANEOUS

The Strutting Harp Player—Milton Harding. Arranged for two pianos, four hands by Louise Ogle. Alternate lightly sparkling and softly shimmering passages for each player; a lovely melody, too; an effective recital arrangement; third year.

You Can Play the Piano—Ada Richter. This second volume for older beginners is even better than the first! *Twenty-Four Short Studies*—L. A. Wilton. Delightful, useful, and musical *études* (without octaves) covering many technical points. Excellent, too, for "interval" sight reading; second and third year.

Etudes for Every Pianist—Malzer. Excellent studies, from Heller, Czerny, Chopin, Liszt, and so forth, for third year to advanced grades, with interesting and helpful "lessons." A technical "must" for all students.

Childhood Days of Famous Composers—Tchaikovsky—Curt and Benjamin. It is a pleasant surprise when cheapening the lives and music of great composers is everywhere practiced and accepted. To find such uniformly high standards as *Let Us Remember* (Curt and Benjamin) has maintained in this series. This latest issue on Tchaikovsky is a masterpiece of good taste both in narrative and in music. The story does not drip with mandala sentimentality, there is no talking down to the youngsters, and all the music is well chosen and deftly arranged. The six pieces make an especially attractive series for a recital interlude.

Be sure to be on the look-out for Dr. Cooke's book on "How to Memorize Music"—out soon, it's a home!

On Interpretation

Recently a student played a Brahms Intermezzo for me. When I criticized it severely she confessed that she was rather misled about it. Later her own teacher (a well-known pianist) had given her his "interpretation," her student friends had shown her what their teachers (also well-known pianists) had said about it—again all personal interpretations. . . . Whereupon her confusion was further confounded.

Then I asked her, "Has anyone told you what Brahms said about the Intermezzo? Have you yourself gone directly to the creative source of the music, i.e., Johannes Brahms? Without Brahms' help, can you give me Brahms' explicit directions at the beginning as to its tempo and mood? How many of Brahms' own interpretative markings can you remember?" . . . The answers to these questions were blanks. . . . No further comment necessary!

Two-Piano Teams

Most piano ensemble teams are consumed with the ambition to sound as one instrument to play, feel, and even look alike. This is a mistake. It is also one after two-piano recitals become deadily boring after the first fifteen minutes. Two pianos should be used, never or seldom like one piano. The two instruments, the players' temperaments, physical apparatus, and styles merge to create a new medium, an orchestra of piano tone infinitely enriched in resources of quantity and quality.

The interpretation of the music must always remain a matter of give-and-take, with both players pooling their individual qualities toward the satisfactory interpretation of the music in hand. Of course such sublimates personal bias and desires for a unified interpretation, but this need by no means result in the awkward, frictionless performances often heard from even well known teams.

It is quite possible for temperaments to merge without submerging. The pianists must pool their and their opposing qualities of technique and feeling, for these strike the sparks which kindle the flame of stimulating ensemble playing. Without these sparks, two-piano concerts are at best tame and chilling affairs.



ROSAMOND TANNER, CONCERT ORGANIST
A graduate of the Eastman School of Music, Miss Tanner is organist at The Manhattan Savings Bank, where she plays the Hammond Organ. She also has been organist of successful radio hours.

A TRIP to the bank, for most of us, is as routine a duty as a visit to the dentist. Any emotion we may have about it is usually a negative one accompanied possibly by a shudder.

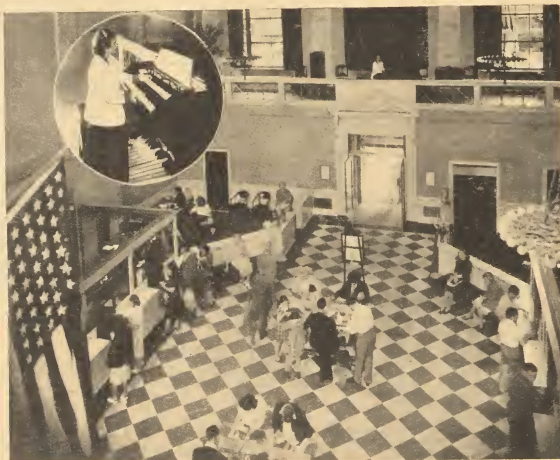
Not so, however, for the average depositor in the Yorkville branch of The Manhattan Savings Bank in New York. Ask him how he feels about entering the vaulted marble structure and he'll answer in terms that add up clearly to, "Comfortable and relaxed." His friendly reply is due largely to the progressive insight of the President of the five-branch institution, Mr. Willard K. Denton, and in part to the sensitive talent of a young organist named Rosamond Tanner.

For several years the bank, along with many business establishments, had been using " canned " musical programs to drown out shrill and discordant sounds, to soothe and lighten everyone within earshot. But more and more, Mr. Denton and his associates became aware of the inadequacy of this sort of music for their special purpose—that of humanizing the bank, making it a pleasant neighborhood rendezvous. Some of the selections were blatant boogie-woogie and jive, plainly inappropriate, if not embarrassing, to the bank's *Brooklyn*. And occasionally a tune like *Somebody Stole My Gal*, slipped in among the lilting waltzes and ballads, proved actually irritating to depositors and personnel.

An experiment seemed to be in order. Instead of the inflexible, impersonal programs of music now being offered, how about "short order" specials served while you wait? Since music is a way of talking, why curd the bank use it to say nice things to the people under its roof? Brief under-the-window contacts do not permit the bank's representatives to win friends easily. There's no time to say, "Don't let our stone walls and iron bars scare you. There's no need to walk on tiptoe and whisper. This is your bank and we're glad you're here." That's the ten-party talk. Maybe the idea can be imparted through music. . . . That's how the reasoning ran.

The Experiment Begins

So, the officers decided to pioneer with "live" music to take up where the transcriptions left off in the estimating of goodwill and understanding between the bank and its public. There would be request numbers, community favorites, selections with the right appeal at the right time. The Yorkville branch was selected as the "laboratory" because it stands in one of the snuggest, danciest, and most sentimental sections of the city. Its residents retain strong nostalgic ties with the Old World.



NEW YORK'S MANHATTAN SAVINGS BANK
Eighty-sixth Street Branch. The organ is in the gallery over the entrance. Music is said to be enormously appreciated by the customers.

Bank Notes and Music Notes

How An Organist Has Contributed to the
Atmosphere of the Counting House

by Alma Denny

A new Hammond organ was purchased, the first ever installed for this purpose on a year-round basis. It was placed on a small balcony above the entrance, against a backdrop of rich maroon draperies and fresh potted palms. Then Miss Denny, who plays at the St. Regis Hotel and at private musicales, was engaged to be musical spokesman for the management. The choice her imagination and good taste. Only one taboo: no programs based upon local preferences, was left to barroom music!

That was in the Spring of 1948. Since then, the experiment has grown into a permanent feature, and other banks are making inquiries into the organ market. Testimony from all sides is very much pro, possibly because Rosamond has a song for everybody. A *Happy Birthday* floating towards her. If sudden raindrops begin to pitter outside, there's Rosamond counting with *Look for the Silver Lining*. She glimpses a depositor she knows, a tired shopkeeper from Second

Avenue, and watches his face light up as she fills the air with snatches of a familiar folk melody.

"While we cannot attribute our lively business and good human relations to any one thing," says a vice-president of the bank, "we know that everyone enjoys the organ music and that it has been a worth while innovation. Anything which makes coming here an agreeable experience is bound to be good business."

Various Tastes

By now Rosamond knows the pet pieces of the employees as well as of many of the depositors. Some of the latter walk upstairs to the balcony to ask for a favorite number or to express their appreciation for one they especially enjoyed. Others transmit their preferences through one of the service men on the floor.

Up there on her perch, Rosamond looks like a benevolent Jove hurling sunbeams and sound waves where they'll do some good. Her tones are unobtrusive, yet pervasive enough to get under (Continued on Page 46)

That Liszt Cadenza!

How to Study the Cadenza from Liszt's Liebestraum No. 3

by Mary E. Mc Vey

Probably the most frequently played cadenza of the advancing student is that discussed in this article. —EDITOR'S NOTE.

Many piano students who would like to learn the popular *Liebestraum* No. 3 by Liszt grow discouraged over the apparent difficulties of the cadenzas. Careful analysis of the harmonic structure of each cadenza and a study of the melodic patterns based upon it will facilitate both the memorizing and the technical mastery of these brilliant passages. Each process indicated below should be repeated a number of times.

The First Cadenza

The pattern of the first cadenza consists of alternating Subdominant and Dominant triads of A-flat major.



Practice these triads:



Notice their arrangement in the cadenza. (Consider the right and left hand parts together for memorizing purposes.) The "triple" melody line is an interesting feature; alternate melody notes of each voice, ascending and descending, form the Subdominant triad; the others, the Dominant triad. In other words, the pattern of chords in this cadenza is melodic as well as harmonic.



Play all the Subdominant triads in the passage; then play all the Dominant triads. Notice that the roots are omitted in the first two triads. Play the alternating Subdominant and Dominant triads of the first section of the cadenza. As soon as the triads have been memorized in the proper sequence, play the lowest note of each, except the first two, with the left hand.

While the ascending pattern is a simple arrangement of alternating triads in various positions, the descending pattern is as simple, except that first Subdominant and Dominant triads in each progression of



six alternating triads are always a repetition of the last two.

The Second Cadenza

The second cadenza should be divided into four sections for purposes of analysis and memorizing.



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The right hand part of the first section consists entirely of major thirds, except for two diminished fourths which on the keyboard are the same as major thirds.



The left hand part consists of minor thirds, except for seven augmented seconds which on the keyboard are the same as minor thirds.



Therefore, consider the former a descending progression of major thirds and the latter a descending progression of minor thirds.

This section can be further simplified by considering the melodic pattern of both the right and left hands as "double" chromatic scales. Play chromatic scales as indicated in the following example, starting in each case, on the upper note:



Now, play sections "a" and "b" together as a "double" chromatic scale, using both hands if you wish. Notice the major thirds and remember that every key, black or white, is played. Play the double chromatic scale with the right hand alone, alternating the second and fourth fingers with the first and third, except when two white keys come together. In such case, it is better to use the first and third fingers twice in succession. With the left hand, play sections "c" and "d" as a double chromatic scale in *minor thirds*. Never skip a key, black or white! Alternate the fourth and second fingers and the fourth and first, using the latter combination twice, when two white keys come together.

Practice the whole section with hands together, playing harmonic major thirds with the right hand and harmonic minor thirds with the left. When sure of the notes and fingering, practice melodically, hands separate and together.

The second section of this cadenza is based upon the Dominant Ninth chord of A-flat major.



Practice and memorize these five tone chords:



Note the E-flat in 1, the D Natural in 2 and 3, and the E Natural in 4. With the left hand, play



before 2, and play



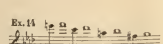
before 3 and 4, respectively.

Practice the whole section melodically. Note that 1 descends, while 2, 3, and 4 ascend.

The pattern of Section Three starts with the last two notes of the preceding section and is based upon the same Dominant Ninth chord, each note of which is preceded by an appoggiatura. For mastery, practice the chords formed with the appoggiatura notes.

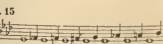


Play the lowest note with the left hand. Now, play melodically, using each note of the broken chord as an appoggiatura to the key above, black or white.



Play the two lowest notes in each octave with the left hand.

Section Four begins with a repetition of the first two notes of the preceding pattern, and uses D as an appoggiatura to a chromatic scale pattern built upon E-flat.



Liszt's *Liebestraum* No. 3 is a universal favorite. Mastery of the cadenzas in this essay may not only enable the piano student to add this well-loved composition to his repertoire but will guide him in the analysis and mastery of similar chromatic, harmonic, and melodic patterns in the cadenzas of other brilliant numbers he would like to play.

Conquering Tensions

A Conference with

Blanche Thebom

Distinguished American Mezzo-Soprano

A Leading Artist, The Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY ALLISON PAGET

Within the brief space of five years, Blanche Thebom has asserted herself as an artist of distinction whose performances are hailed for their intelligence and musical sensitivity as well as for their vocal excellence. Miss Thebom's "success story" is as unusual as her work. Born in Canton, Ohio, of Swedish background, she sang for the sheer love of singing, but had no formal training. She gathered what she could from choir and church singing, read *The Etude*, and regarded it all as delightful pastime, as her serious ambition was to go to college and become a teacher. Financial conditions at home made college impossible, however, and she attended business school. After a brief period of substitute work, she obtained a regular position in a large manufacturing concern owned by the Gibbs family, in Canton. In 1928, her Swedish-born parents decided to return home, and young Blanche accompanied them. Aboard their ship, the *Kungsholm*, the girl sang for the vessel's Director of Music, who invited her to take part in the daily afternoon concert. After a few performances, the girl's voice attracted the attention of a fellow passenger, a kindly gentleman with graying hair, who she learned to her surprise, was Kosti Vehanen, formerly accompanist for Martta Amandla. Mr. Vehanen gave her a more searching audition, and wrote down his opinion of her potentialities. She returned to the United States, hoping to find sponsors for her musical training, and found them in the Gibbs family, who had employed her as secretary. She began her studies, in New York, in 1929 and, two years later, was given a contract by S. Munch. After three years of concerting on the road, Miss Thebom made her New York debut in a Town Hall recital and, shortly after, was engaged for the Metropolitan Opera. In the following conference, Blanche Thebom tells of the disciplines that contributed to her astonishing career. —EDITOR'S NOTE.

and clutter; I had to depend on myself to give satisfaction. "I am not suggesting that a responsible business job is a short cut to a singing career—but I am earnestly convinced that somewhere along the line of preparation



BLANCHE THEBOM AS GIULIETTA IN "LES CONTES D'HOFFMANN"

the young singer must find the discipline, the seriousness, and the flexibility which such training gives. If, in fact, he can find it in the whole-heartedness of his own ambitions, so much the better; but find it he must. The fact that I had to earn my living was an enormous advantage to me!

"Good performance is never built by singing alone—one takes for granted that a singer knows his vocal range and that he has a good voice."



BLANCHE THEBOM

craftsmanship (or should know it). What makes performance vital and moving is the freedom, the ease, the perfect control that conquers personal fears, "nerves," and tensions, and allows the singer to project what he has to say into the hearts and minds of his hearers. That is something rather different from mere vocal projection, important as vocal projection is. It is something that only complete control of self can achieve. Let me offer an instance of the non-vocal emergencies a young singer can meet!

"I made my Metropolitan Opera debut as *Frickie* in 'Die Walküre' (December 1941). The performance assigned me was not the season's first 'Walküre' and so it happened that the singer who sang that first performance did the official rehearsing (on the stage, with orchestra, and with the company ensemble). I had only private piano rehearsals. Indeed, I had not even seen the stage-set, except as an auditor in the auditorium. From my seat, however, I watched closely; calculated stage distances, and memorized the ramp on which *Frickie* makes her first appearance. My costume included an enormous and heavy cape, and I planned some fine gestures with it as I stood on that ramp. Well, the great night came. The music was in full swing, the *Ho-To-Ho!* had begun, and out I came—for my debut. Only as I walked along that ramp did I realize, to my horror, that it was entirely different from the way it had looked from the auditorium. The great space I had 'memorized' was only a few feet. My carefully studied gestures would have crashed against the scenery and landed it on the head of the prompter in big box. And the orchestra was playing and the conductor was giving me my cue. All in a split second of time, I had to revise completely my mental picture of *Frickie's* department! It was a critical moment in which to go to pieces. It is no credit to me that I did not; the credit belongs to the years of necessary self-discipline that had made me so secure. Without such a background, I could easily have been lost—but I wasn't, and the debut, I am happy to say, came off well.

"If I have dwelt on these (Continued on Page 442)

Playing Around With the Pentatonic Scale

by Richard McClanahan

RECENTLY a young player of popular music said to me: "Dispersing how much you learn by being bored, I get tired of the same old thing, so I try something new. As a result, I discover some possibility I hadn't known about." And he illustrated, with a chord progression on the piano which very neatly took the place of a more conventional one. Here is an attitude which can be heartily recommended to all students, also a cue for harmony teachers. Why can't we teach harmony pretty much as the natural musician teaches himself? To illustrate:

Teddy Wilson, widely known and admired in the field of jazz improvisation, tells me that at some point in the dim and distant past, the "boys in the band" got tired of this:



and instead, did this:



The added sixth brought a little novelty and a certain haunting, nostalgic quality to the last chord, and did not seriously alter its cadential effect. Tiring of this, they then went a step further and added the second:

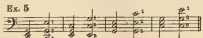


As a result, we had, and still have in the popular music of the day, final chords which include a series of fourths, beginning on the third of the chord and running up to the fifth, or even higher, to the root, an octave and a sixth above:

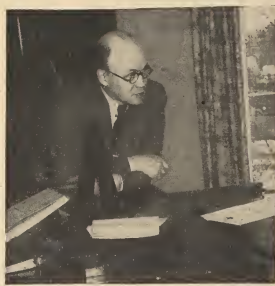


Note that two and six have also been added to the seventh chord preceding the final chord. The major second and sixth (counting up from the root) may be added to many chords. If the student is "bored" with simple chords, he might experiment with this means of enriching simple harmony.

Note also the use of the open triad and the open seventh chord in the left hand, and the wide dispersal of the tones in the right hand. This brings sonority and fullness. Such spacing, or distribution of the sounds, is a matter of ceaseless experiment among jazz



musicians. The student will find it beneficial, both technically and musically, to practice the open pos-



RICHARD MCCLANAHAN

Mr. McClanahan is one of New York's outstanding teachers of piano. He is a pupil of Martin Krouse, Percy Grainger, Marguerite Melville-Liszinska, Harold Bauer, and Tobias Matthay.—EDITOR'S NOTE.

tions of triads and seventh chords; and in both hands, not just the left. For instance: Take any triad, first place it in close position, next leave out the second note from the bottom, and place it at the top (Ex. 5). Roll the open triad, if necessary. With a Dominant Seventh chord:



Do likewise for Diminished Seventh chords, and while we are at it, let the student remember that if any tone of a Diminished Seventh is lowered a half step, a Dominant Seventh is the result.

To refer again to a series of fourths, if one has a keen sense of tonality, fourths may be very musical and expressive, for they may be felt as dissonances resolving, or about to resolve:



When Mel Powell, the brilliant young jazz pianist, was studying with me, I remember assigning him the final exercise in Tobias Matthay's "Four Daily Exercises for the Advanced Pianist." The exercise is listed upon these notes:



Invariably, whenever he played it for me, the fourths irritated his ear and started him to improvising. We are told that when, at the beginning of her practice, Clara Schumann played her scales and exercises, they always led her into improvisation. This is the proper experimental attitude, and incidentally, it helps one to escape the boredom which the routine and familiar always tend to induce.

There is another point which may be made in connection with "the added sixth": When we add "6" to the triad, we can consider the result to be the first inversion of a "secondary seventh." Such Seventh chords have a quite different feeling from Dominant Seventh chords—they are not so strong and compelling. This difference may be illustrated thus:



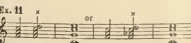
Listen to the rate at which the held-note in the left hand diminishes, and play the first chord softly enough to blend in with it at that point. The stronger feeling of the Dominant Seventh will be apparent.

To many of my readers this series will suggest Irving Berlin's song, "White Christmas." Note that in his version, he leaves the fifth out of the right hand part and places it beneath, in the left hand:

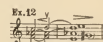


This distribution of the sounds is better than the other one, being fuller and more satisfying to the ear.

The term "Added Sixth" is sometimes applied to the top note of the second chord in the following version of the "Agnus Cadenza":



It is really a passing-tone between C of the first chord and E of the last. Rachmaninoff has a trick version of this:



(As really functions as G⁶ in the last measure)

He gives our harmonic sense quite a twist, for he makes the Sixth into a Seventh,—a Dominant Seventh, and instead of going to C major, as expected, we find ourselves in the Relative Minor. (See his *Prelude in G⁶ minor*, Op. 42, No. 12.)

As a final point in discussing Six and Two, it probably should be pointed out that the added Second may be thought of as the Ninth.

If we assemble the notes we have been discussing into close position, we have CDEGA—the Pentatonic Scale, and a most useful formula for improvising. Our Jazz friends like to put this into a little run, or cadenza, "which suggests both scale and chord" (I am again quoting Teddy Wilson). In its simplest form the run would appear as follows: (Continued on Page 466)

The Foundations of Clarinet Tone Quality

by Paul Van Bodegraven

Associate Professor of Music Education
University of Missouri

THERE are thousands of young clarinetists in our elementary and high schools, and among these thousands there are many who play with near professional perfection. There are many more times this number who show very little evidence of having been exposed to even the barest rudiments of correct clarinet playing. It is necessary to make allowances for individual differences in innate musical ability and adaptability to the instrument when trying to account for such wide differences in achievement; but after this has been done, these differences are still so great that one is forced to the conclusion that it is the guidance these students have received which is the prime reason for the wide differences in achievement.

Then, it is the reason for writing one more article on a subject which has been treated many times previously. There has been a "crusade" in past years to raise the standards of percussion playing by increasing the competence of teachers. There is now in progress another crusade to increase interest in playing stringed instruments. There is plenty of interest in playing the clarinet, but we certainly do need to launch a crusade for better clarinet playing through the only logical means of achieving it, improved teaching techniques.

Conception of Tone Quality

After one of the recent Missouri music contests (competition trials if you prefer), a prospective teacher (a clarinetist) who had just heard one of the bands asked, "Why do those clarinets sound like kazoo's?" His description was a good one, and his question brought up a problem which must of necessity, be at the root of our troubles. The teacher of the band in question was a good teacher in one sense; he had achieved what he wanted, inasmuch as the *entire section* played with this type of tone. He had actively set out to satisfy a certain tonal concept and had been very successful in so doing. The unfortunate result, of course, was that his concept of how the clarinet should sound was faulty.

This, then, is our first point: The teacher must develop a correct concept of the tone quality he expects his students to produce. He should constantly check this concept against the quality produced by players of recognized competence. He also must be convinced that basically the clarinet should produce a tone with the same characteristic quality regardless of who is playing it. There always will be great variations due to individual differences and inaturity, but from the first few lessons on, the tone produced should be recognizable as tone produced by a clarinet. The teacher by young amateurs and professionals is doing both himself and his students a disservice, especially when such a double standard permits school clarinetists to play with a tone which cannot be recognized as coming from a clarinet.

It would be a great help if every teacher could produce a good clarinet tone so that the correct concept of which we are speaking, could be transferred to the student. In fact, it would hardly seem unreasonable to require a man who is going to spend a lifetime teaching bands to study and practice clarinet, which, in many respects, is the most important instrument in the symphonic band, long enough to be able to demonstrate good tone quality. But a demonstration is not an absolute necessity, as teachers who handle all instruments have time and again proved that they can develop satisfactory tone quality in their students, even though it may take a little longer.

Equipment

The teacher who has developed a correct concept of clarinet tone quality will select equipment for his students which will enable them to produce the desired tone.

The two articles of equipment which have the most important bearing on tone production are the reed and the mouthpiece. The clarinet itself will, of course, have the last word in this matter, but since this is such an expensive piece of equipment that the teacher cannot make changes readily, this factor will be disregarded. On the other hand, he can usually control the type of mouthpiece and reed used by his students.

At a clarinet clinic for high school students at the University of Missouri a few years ago, it was found that, out of sixty players present, forty were using

reeds that were too stiff. At least the sound produced was characteristic of a reed that was too stiff, and the result was an airy tone that lacked resonance. Some immediate improvement could have been made by having these players use softer reeds. The reason that so many players use reeds that are too stiff is that it is easier to produce the high tones with an undeveloped and a reed that is too stiff will often produce a fairly clear tone in the upper register but will hardly produce a sound on pitches below Middle-C. It is on these lower tones that is built the foundation for good quality and control of the upper tones. The problem of working over a reed until it will respond properly throughout the entire range of the instrument is too involved for an article of this length, but is something which all teachers should understand. Once the student has developed the proper concept of the type of tone he is expected to produce, he will be able to take over the job of selecting and altering reeds. He is not likely to reach this stage of development without competent guidance.

The lay of the mouthpieces will govern the selection of a reed, since a reed that is proper for a medium lay will not be satisfactory on another type. Generally speaking, a standard make mouthpiece with a medium French lay is preferred by most players. Variations from this type will call for softer or stiffer reeds and will result in a different tone quality. In any event, the combination of mouthpiece and reed must be capable of producing a free, resonant tone. Once again, the best way to test this is for the teacher to be able to play well enough to test it himself. Otherwise, he must depend upon brand names and facing markings.

Embouchure

At the same clinic previously mentioned, it was found that the majority of the players had poorly formed embouchures. The first fault was in drawing too much

of the lower lip over the teeth, thus permitting the reed to rest on a soggy portion of the lip, which resulted in a tone that lacked brilliance. Only a small part of the red portion of the lip should cover the teeth which, in immediate improvement could have been made by having these players use softer reeds. The reason that so many players use reeds that are too stiff is that it is easier to produce the high tones with an undeveloped and a reed that is too stiff will often produce a fairly clear tone in the upper register but will hardly produce a sound on pitches below Middle-C. It is on these lower tones that is built the foundation for good quality and control of the upper tones. The problem of working over a reed until it will respond properly throughout the entire range of the instrument is too involved for an article of this length, but is something which all teachers should understand. Once the student has developed the proper concept of the type of tone he is expected to produce, he will be able to take over the job of selecting and altering reeds. He is not likely to reach this stage of development without competent guidance.

lip will be outside the mouth, where they can be used to help control the tone.

The second fault was in playing with a wrinkled chin, which generally results in soggy lip muscles and creates a pillow for the reed to rest on, rather than a firm cushion. The chin should be smooth and active from the lip to the point of the chin. (See illustration.) In fact, "point the chin" is a good phrase to use. As the lip muscles become stronger and the cushion firmer, the tone will gain in brilliance.

In the early stages of playing, it is necessary to develop the idea of the proper contact between lips and reed. If the reed is placed far enough in the mouth, a thin tone will result, while if it is placed in too far, a squeak will result, so it is best to play just a little short of the "squeak spot." The reed must rest firmly on the lower lip and the upper lip.



This results in a flat, uncontrolled tone so common to beginners. The correct pressure can be seen by pressing down on the barrel joint (see illustration) and up on the right hand thumb until the proper pitch and tone quality are obtained. As soon as the teacher removes the pressure from these two spots the tone will drop immediately, but the student will have heard and felt the desired result and usually will then make the necessary change in pressure. An effective way to check pressure is by using only the mouthpiece and barrel joint. This will produce a definite pitch, usually between F-sharp and G-sharp, when the correct pressure is being used.

Some of this early pressure is often obtained from the jaw, and this needs to be corrected as players advance. Jaw pressure leads to pinching and sharp playing if used in excess. As the embouchure develops in strength and the lip is held more firmly against the jaw and teeth, thus forming an increasingly firm cushion for the reed, the player should be encouraged to draw back on the jaw. (Continued on Page 449)

BAND and ORCHESTRA
Edited by William D. Revelli

Recollections of Edward MacDowell

by Upton Sinclair

Relatively few people know that the distinguished American author, Upton Sinclair, at one time contemplated becoming a musician and studied with the outstanding American composer, Edward MacDowell. In *The American Mercury* for January 1926 Mr. Sinclair published an excellent article upon MacDowell which we now have the privilege of reprinting through the courtesy of *The American Mercury* and the author.

—EDITOR'S NOTE.

YESTERDAY the postman brought me a letter from the widow of Edward MacDowell, telling me about the progress of the MacDowell Colony, and asking for help at the task of raising an endowment for it. Enclosed in the letter was a photograph of the little cabin in the New Hampshire forest where the liveliest of MacDowell's compositions had their birth. Twenty-seven years had passed since I last saw that picture, held in the composer's own hands. Memory is a tricky thing; we can never tell what slight detail may serve as a key to open its vaults. All day I found myself thinking about MacDowell, and in the evening, instead of falling asleep, I was talking with him. I was surprised to find how many of his words came back to me, as vivid and as fresh as if he were just uttering them. So many others have come to love MacDowell in the course of the years that it seemed to me it would be worth while to set down his remembered phrases. Many of them may seem trivial, but they are at least authentic, they are his own words, and each contributes something to that roundness of outline which distinguishes an actual object from a drawing.

When I first heard of Edward MacDowell, I was a poor student, sixteen years old, living in a top-story room in a lodging-house in New York. There were two other students in the house, one the son of the widow who kept it. He was a musician, a poet, a religious mystic, and said to relate, something of a sloven. I recall the windowless cubby-hole in which the other student and I sat and laughed at the poetic eccentricities of Stephen Crane, and listened while the young piano genius played his music, and explained what he thought it meant.

This youth wrote to Edward MacDowell, and was invited to call, and came home with the rapturous tidings that the great composer considered him to have remarkable talent, and had offered him free instruction. Thereafter, as you may believe, there was a great deal of MacDowell on our conversation, and a great deal of MacDowell music from the elderly piano. One of the first reports I remembered vividly: the great composer had instructed his new pupil to get his hair cut and to wash his neck. "The day of long haired and greasy musicians is past, Mr. —." Since the young man was soon to become a successful church organist, we may believe that this lesson was in order.

A year or two later I was graduated from the College of the City of New York, and went up to Columbia University, and registered as a special student, with the intention of acquiring all the culture there was in sight. There were two courses in general music, one elementary and the other advanced; they were given by MacDowell and an assistant. I took them both in successive years, so during those two years I spent one or two hours each week in the presence of the composer. There were, I think, not more than a dozen students in the class. I remember times when we were only six or eight present—which gives you an idea of how much Columbia University valued genius in those days.

Edward MacDowell was the first man to genius I had ever met. I was going in for that business myself, or thought I was. I lost nothing about him; I watched his appearance, his mannerisms, his every gesture. I listened to every word he said and thought it over and pondered it.

He was a man of striking appearance, in spite of his best efforts to avoid his beard and to avoid it. He was robust and solidly built, and his monasticide did its best to make him look like a Viking or a Heracleus. His eye-brows also wanted to stand out—he could easily have been a man of old style music with a mop of wild hair, slightly tinged with red; but he kept it carefully trimmed, and dressed, trying to give the look like an American. He had an impressive face, and his lips,

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PORTRAIT OF EDWARD MACDOWELL

I remember, were especially sensitive. He had great difficulty in restraining his gestures, and he could not help making faces at things he did not like—musical sounds, and also words. There were words that affected him as physical pain, he said, and cried the word "hostile," and showed with a face how much it hurt him.

He differed from most musicians whom I have since met in being a man of wide general culture. He had read good literature and talked wisely about books. I got the impression that he was something of a rebel in his political thinking, but I cannot recall a single specific saying upon this subject. He was a certain friend of every freedom and of every beautiful and generous impulse. He hated dogmatism and formalism, and all things which repress the free creative spirit.

I recall just two of his literary judgments. I had been reading Balzac and got tired of him. I said that I ought to know better that world of sordid rags and corruption, you had had enough of it. And MacDowell said, "You are right. I can't read Balzac." The other judgment was upon a novel of Iliana Garland, the title of which I have forgotten. I had the impression that MacDowell knew Garland personally, and spoke with sympathy of his Single Tax activities, and of his courageous realism. The novel in question had to do with a man of the Rocky Mountain trails, and how he went to England and died the aristocracy in their lairs. I said that the first part of the book was interesting, but the latter part was unreal. MacDowell said, "I can't see how he could write such stuff; and when I see him, I shall tell him so. If a man like that went to England, and was introduced into social life, he would be so scared he wouldn't know which way to turn."

I would not say that Edward MacDowell was a successful teacher after the university pattern. He was lacking in that subtle pedagogical technique which can now be acquired the best of correspondence courses. I think he was busy at the same, and didn't know quite how to set about it. We began obediently with primitive music and ancient music, and we got down to Palestrina, and it was all (Continued on Page 44)

THE amount of misleading information peddled by violinists and teachers about their chosen instrument is amazing. Most of these busy people have never gone into a first-class violin repair shop to study and discuss the construction, repair, and tonal features of the violin. They are too busy to bother with such details; they just play the violin or teach it. Yet, when a pupil comes to buy a violin or to have repair work done, these same busy teachers and violinists suddenly become "experts" about violins and solemnly issue the most profound opinions as to what must be done in the matter of buying the student a violin or in getting the student's instrument repaired. Listening to their advice is often about as sensible as it would be to call in the violin repair man and have him fidget the last movement of the Mendelssohn Concerto for a pupil; in fact, the violin repair man could probably come nearer making a good job of the fingering than the average teacher could advise a student about violin problems. Teachers owe it to their students to inform themselves of the facts about violins, so that they may pass on reliable information and sensible advice to those who depend upon them for such help.

One teacher, who was a graduate of a leading pre-war European conservatory and who held a fine reputation, told a student not to buy a violin with wide-grained wood in the top; the professor maintained that no good violin had ever been made with wide-grained top wood. Of course, there is no evidence to support such a weird idea; on the contrary, many fine violins do have tops made from wide-grained wood. The student, however, took the advice of the professor, and as a result, bought an inferior violin. This same professor maintained that a certain type of "sensitive" metal string gave his violin a more brilliant tone, and he insisted that all his students buy and use these strings instead of conventional strings. The result of this pernicious practice was that the professor had his own solo violin pulled to pieces in five years by the metal strings, he spoiled his own intonation and that of all his students, and the worst of all, he prejudiced a large number of students against using the very strings that have been universally accepted by artists for years.

Beware the Sound Post Juggler

Another example of his ignorance must be given because it is so typical of thousands of violinists and teachers throughout the country. One day a quick "second shop artist" visited his studio and informed the professor that he had a "new type sound post" which would do wonders for his violin. The new sound post had just installed and the traveling quack collected his fee (much larger than the regular charge made by reliable shops for this service) and went his way, never to be heard from again. Within two weeks, the teacher was in a violin repair shop with his violin, fully replete with his error. His repentance, however, could not undo the damage done by the clumsy "expert" in sliding a hardwood post back and forth against the inside of the soft top wood of the violin.

These examples are by no means isolated, and they show that mistaken ideas about violins are not confined to the uninformed and the ignorant, but actually exist among musicians who have been well trained and who ought to know better. A violinist who stood by the piano tuner and repair man and attempted to tell him how to do his job of regulating the piano would be justly regarded with contempt. Violin repair shops, however, often and themselves directed to do certain repairs in a certain way—the directions being given by persons who play the violin, but who know very little about its internal structure. These self-styled experts may tell a student that his violin needs a new bass bar, but when all the while, the rattle may be coming from a grooved fingerboard or a loosely wound string. Of course, a reliable shop will scrape the fingerboard and replace the string, but if the violin happens to fall into the hands of an incompetent expert, the student comes the opportunity to rip the instrument apart and try his newest model bass-bar, the result may be an other ruined instrument.

Teachers and violinists are largely responsible for the mistaken idea that "a violin grows better with age." They ought to know that a violin left unplayed in its case will actually deteriorate with age, just as anything else would do under similar circumstances. The only made new violins will improve with playing, provided it is properly adjusted. The improvement con-

Fiddle Facts and Fancies

by Carmen White

tines for several months, after which time it is so unrecognizable that it cannot be measured, if it exists at all. We know, for example, that the violins of Stradivari, when not worn, were sought after by violinists. There was no doubt of their qualities when they were raw and new. There simply isn't any evidence to indicate that "a violin grows better with age." Any concert artist would prefer a Stradivarius fresh from the town would be superior to one which had been played for a hundred or more years.

This brings us to the much disputed idea that the "old violin is better than the new." There does not seem to be any evidence to prove this statement, although it is generally accepted by experts and laymen alike. Actually, exhaustive and impartial tests show that the most critical and musical audience cannot tell the difference between the new and the old violin, when played by the same artist. In fact, some of these tests indicate that the new violin is stronger, brighter, and has a more even scale. We must assume, however, that the new violin is correctly made of fine material and by a master craftsman, and that it is not the spare time work of a carpenter or clerk who does violin making as a "hobby." Naturally, instruments of this caliber cannot be considered superior to fine old violins, although some of them may be, if they are well made.

Some say that the artist can tell the difference and that he prefers the old violin, but again, the process is rather obscure, and the matter is one of personal preference. It is simply not a matter of proven fact; actually, one may be as good as the other, and in any given case, each instrument must be judged absolutely on its merits. No prejudice should exist and no "judicial advice" should be given or so-called "experts." Let each instrument speak for itself.

Remember, also, that the concert violinist can afford to get the best and the highest among the old violins, while the student, with less money to spend, must take the lesser instruments, which are fresher and better than good new violins.

Another point of discussion among musicians and teachers is the so-called "Italian tone." It is said that Italian violins have a certain distinctive quality of tone which makes them superior to all other violins. Italian tone is just good tone; it may be found among makers of all nationalities. When an American crafts-

man makes a fine new violin, the critics compliment him by saying it has an "Italian tone." Do not these critics know that the Italian makers differ among themselves in the tone they produce more than they differ from makers of other countries? The makers of Cremona produced a tone entirely different from that of the craftsmen of Naples, Venice, and Brescia. On the other hand, a violin by Lapot was taken to a famous concert violinist of the past century who played it and at once pronounced it a Stradivarius, beyond all doubt. "Valluame is known to have made a number of really



A fine example of a violin made by J. B. Guadagnini, a famous maker of the late eighteenth century, who was active in various cities of Northern Italy.

fine instruments which were sold as "old Italian" violins to musicians and competent judges of tone. Of course, as soon as the true origin of these violins became known, the cry of "fraud" rent the air and their prices dropped to the level of the "accepted prices" of these "inferior makers." Did their tone change overnight as the price fell? Let it be remembered that the finest musicians and judges of their day on London and tone is what counts in judging a violin! And let it be noted that "Italian tone" is just good tone, and that while many Italian makers (Continued on Page 44)

How to Write a Chromatic

Q. In transposing a song from the key of B-flat to that of A-flat, I am puzzled as to whether to use a double flat or to write it as A-natural. Will you tell me which is correct?—W. B. S.

A. Composers are very inconsistent in their use of altered scale tones, and there seem to be no definite rules upon which all agree. In the case of a melodic line, should personally prefer to write B-double-flat, but I am sure that some others would write it A-natural. So write it as you yourself would prefer to see written. You were reading the accompaniment at the piano.

How to Prepare for a Major In Music

Q. I am a girl of fifteen—a senior in high school. I began to study piano when I was five, with my grandmother as teacher, but this study stopped after seven months because of her death. When I was nine I began to take piano lessons again, but after five months I became ill and had to stop again. When I was thirteen I began again, and have been studying ever since, but because my work has been so irregular I find that this study has not advanced very far, and this worries me very much because I should like to play good music when I go to college. It is difficult for my teacher to determine what I ought to study because I can play some music with perfect ease whereas other pieces of the same grade seem to come very hard. I have mastered *Clair de Lune* by Debussy and a few others of the same difficulty. Will you suggest a course of study for me, and also something which would provide the necessary training in the fundamentals of music?—Miss C. D.

A. Since your study has been so sporadic and your ability to perform is so "irregular," I suggest that you ask your teacher to help you regularize your playing by putting you through one of the graded courses, probably beginning with the third grade. Compel yourself to play each study or piece perfectly, including fingering, pedaling, observance of tempo and dynamics signs, and so on. If you can play it absolutely perfectly the first or second time, you can go on to the next one; but if any detail is imperfect, then repeat it until it is exactly right.

Watch your finger and arm position carefully, and train yourself to listen critically to your own playing to make certain that it is legato when it should be, and that the phrasing is correct. When you have completed the third grade book, do the same thing with the fourth; and perhaps this summer, when you can practice several hours a day, you might be able to do the fifth. If you can play this grade music well, and if you know all the major and minor scales and key signatures perfectly, you will be reasonably well prepared to make it music during your college course. But if you wish to do a little more on the theoretical side, procure a copy of my book, "Music Notation and Terminology," and study it as you go along, in every instance applying the theory to the music you are playing.

One further suggestion: The "course" of study that I am advising makes no mention of the mechanical side of piano playing, and to balance this on the musical side, I would ask my teacher to allow me to "feel" at least one Haydn or Mozart sonata, and a half dozen pieces of about fourth grade difficulty—these to constitute a sort of "dessert" following your

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

meal! The book mentioned may be seen through the publishers of THE EXPOS.

Don't Look at the Keys!

Q. I am an ardent admirer of your page in THE EXPOS, and although I have never written before, I now have a problem which puzzles me greatly. I have been teaching piano for nearly eight years and now have forty-five pupils. Among them is a girl of fourteen who has studied with another teacher for several years, and with me for two months. She has finally managed to complete a second-grade book, and will do so next week. I have not been writing notes for her, explaining how to reassociate the notes, and so on, but she does not know her notes any more. I have tried to help her, but she learns her pieces by having me tell her the notes, over and over. What shall I do? This girl loves music, has a good sense of rhythm, and plays well after working for months. I believe she cannot read the notes while she is playing.—Mrs. M. V. S.

A. My guess is that your pupil is one of the many who look at the keys constantly and thus do not pay attention to the notes. Such children may largely by ear, and although there is no objection to playing by ear, yet there should be well prepared to make it music during your college course. But if you wish to do a little more on the theoretical side, procure a copy of my book, "Music Notation and Terminology," and study it as you go along, in every instance applying the theory to the music you are playing.

One further suggestion: The "course" of study that I am advising makes no mention of the mechanical side of piano playing, and to balance this on the musical side, I would ask my teacher to allow me to "feel" at least one Haydn or Mozart sonata, and a half dozen pieces of about fourth grade difficulty—these to constitute a sort of "dessert" following your

C. Now have her close her eyes and find all the C's on the keyboard. Similarly, the white key at the left of the group of three black ones is always F, and she must again close her eyes and find all the F's. Now with eyes closed, have her find D, E, G, F-sharp and so on. It is a game—it is fun; but it must be done over and over until she can find any key that you name even when her eyes are closed.

Now go back to your pupil's first-grade book, or, better yet, get her a different one so that she may have new material to work with. The simple pieces and exercises will do so easily that at first the girl will laugh at them. But you will tell her that she must play them without looking at her hands—*and must find the right keys by feeling*. This is a game too, but it is also the development of a very important habit—the habit of looking at the notes instead of at the keyboard. Your pupil will probably go through the first-grade book very rapidly, after which I suggest getting her a new second-grade book and also some easy second-grade pieces. Tell her she may look at her hands once, but that she must keep her eyes on the notes most of the time.

After completing a new second-grade book in this way your pupil should be ready to go on with the third grade in the regular way. But it may take a year to come to this point, since her progress will probably not be as rapid as that of the average pupil. However, if she can learn to play pieces she can also learn to read notes—at least fairly well.

Testing for Musical Aptitude

Q. I wish to determine the degree of musical aptitude possessed by a six-year-old child. He has been exhibiting a marked interest in music but the lack of a musical instrument in the home does not permit him to express himself fully. I am unable to have this child tested for musical aptitude by the nearest school, and I am unable to have him taken to an education in music. The best I can do is to use the piano, but I do not know how much about them, nor where they go for this type of assistance. How old should I be before taking such a test?—Mrs. S. B. R.

A. I am sorry that you have to inform you that there is no way in which a six-year-old can be tested for musical aptitude. The Squire tests and also a similar series by Kwalwasser and Dykema are intended for older children who have had

some musical experience, and even then I have never felt that they were infallible. The only satisfactory way of testing a child's musical aptitude is to put him in a musical situation and get some musical person to watch his reactions. In other words, to advise you to provide him with a piano, teach him to sing little songs, to respond to rhythmic playing, to begin picking out little tunes on the keyboard. If you yourself are musical you might do some of this yourself, but probably you will need the aid of an intelligent and sensitive teacher. If your boy learns quickly to carry a tune, to respond appropriately to rhythmic music, to play little melodies on the piano, then he has sufficient musical aptitude to make it worth while to give him several years of piano lessons after which you and the teacher will be able to decide how much further to go. I might add that the child's interest, his desire to learn, has much to do with the matter.

Are Syllables Necessary in Piano Playing?

Q. My small son, aged eight, has been taking piano lessons for about a month, and all his work up to now has been in the key of C. His teacher has had him play little studies along with his lessons, and of course, all his work has been in the key of C. I have noticed that he is beginning to learn in the key of G, and his teacher still wants him to call C₆, in the "movable do" system. I myself have learned the piano for several years and have taught the "movable do" system, so I am asking you which system is preferable. This demands a completely detailed analysis of the study of piano and voice.—Mrs. C. B. S.

A. There are two systems of syllable singing, and although I don't think either has any much place in piano playing, I might nevertheless explain the difference. In the "fixed-do" system, C is always do, D is re, and so forth. But C-sharp and D-flat are called do-sharp and do-flat, and are kind of C is do, any kind of D is re, any kind of E is mi, and so on. This system is in use in France, Belgium, and a few other European countries, and for the talented pupil who expects to be a professional musician it serves very well. But for the average pupil it is far too complicated, since he has to figure out the interval before he can sing the note.

The "movable do" scheme is quite different, and I believe it to be much better for the child who has only a fair musical ability and is only mildly interested in music. As its name implies, do moves as the key changes. In the key of C, do is C, and so on. Thus the intervals are automatically determined, do-*major* being always a major second, do-*minor* being third, and so on. The "movable do" system is used almost universally in the United States, and although it has its limitations, I believe there is considerable advantage in using it for the introduction of singing to children. But I see no especial use for it in teaching piano, and since your child's teacher is evidently not accustomed to the "movable do" system, it might be better to ask her to omit the use of syllables, except for the first few lessons, and to be instructed with a different system in his piano study than he will probably soon be using in school.

THE student who practices intelligently is an incomparable joy to a teacher. Some of the pupils said, "There are no teachers, only students." Each student must do his own learning and growing, and the teacher's efforts are futile if the student does not use correct practice procedures and habits. It is the teacher's task to give the student a thorough understanding of what real practice is, and to stimulate him to employ his full mental and physical capacities. Moscheles has said: "The mind should practice more than the fingers—the mind is everything." Casual, mechanical, or rote practice is not only useless but even detrimental, for it merely perfects the errors. Practice does not always make perfect.

Concentration

The development of real practice depends entirely upon concentration. Arnold Bennett described concentration as "the power to direct to the brain its task and insure its obedience." All normal people have some basic equipment in regard to concentration; any difference is found in the way they use this equipment. The human mind is a wonderfully proficient instrument which is natural for the mind to dart from one thought to another with amazing rapidity and ease. This innate faculty creates the erroneous impression that the mind can attend to more than one thought or operation at the same time. Since this is not so, concentration can be achieved only by ridding the mind of wanderings and distractions through an intense interest in the work at hand and by forcing the mind to that work. It is simply a matter of exercise—a more exacting exercise, if it is intensely concentrated. William James said that geniuses differ from ordinary people, not in any innate quality of brain, but merely in the degree of concentration which they manage to achieve.

The Law of Practice

The law of good practice consists of three factors: 1. Conception (thinking); 2. Action (doing and thinking); 3. Criticism (thinking over). Conception—a flawless mental picture of exactly what is to be produced and how it is to be executed. This demands a completely detailed analysis of the passage, phrase, or composition, and all that its performance comprises; an understanding of the

composer's intention so his thought will be accurately translated.

Action—the actual performance; the endeavor to fulfill precisely what has been conceived and designed by the mind. Complete mental and physical concentration is compulsory during execution, if the performance is to approach, or equal, the mental-ear concept. Criticism—a rigid self-criticism; an itemized review; a comparison of the actual performance with the mental-ear ideal. The ideal should be held in the mind and repeated not measuring up to it will be instantly repudiated and discarded. Thus practice becomes a creative experience.

The Role of The Ear

These three steps in the law of practice compel the use of the mental-ear. Its duty is to transmit all musical impressions to the conscious mind. If the mental-ear is untrained, or not used, the impression will be superficial and transient at best. This inner sense of hearing must conceive sounds correctly before they can be produced correctly. All the details of the impression must be indelibly recorded and held in readiness for immediate or future expression, at which time the mental-ear adjusts and adapts the muscles for production, and then either accepts or discards the results accordingly.

Since the eye is usually first to be presented with the music the ear will hear, it is used more consciously than and indifferent students are prone to rely on looking at the musical notation in learning and practicing. But the student who is sensitive, musical, eager, and industrious, will have, or will attain, more highly developed sense perceptions. He will spend more time with the eye as the learning medium and become entirely reliant upon his inner sense of hearing. One glance at a phrase will be ample for his mind-ear to function in immediate coordination with the muscular-sense.

Slow Practice

The ear is dependent upon muscular response for the realization of the anticipated results. Inversely, the muscular adjustments and adaptations are dependent upon the ear and under its absolute control. No intelligent, telling performance is possible without this relationship and interdependence. Any other approach results in unmusical, mechanical note repetitions which can only lead to bitter experience, and a contempt for practice and all that it involves. Automatic repetition of producing sounds without conceiving and hearing them—is valueless. Only intelligent repetition develops the right habits and reflexes. The important thing in concentration with repetition is not how many are needed, but how few.

It seems superfluous to refer to slow practice and its benefits, and yet it must be thoroughly understood to be advantageous. The old adage, "Slow Practice is Golden" is not only untrue, but often untrue. It is golden only if all the fundamental conditions are correct. It is imperative that all muscular actions in slow practice be identical with those employed in fast tempo. Actions and motions can, and should be, exaggerated in slow practice for the attainment of precision and control, and to assist concentration; but precision and control, and to assist concentration; but this which would be unavailable at greater speed, be avoided. They are definite impediments to progress. They nullify the value of slow practice.

The only difference between slow practice and the final public performance should be in the speed; that is, slow practice is simply the ultimate performance (*adagio*, for example) played in a slower tempo for the details of the physical, technical, musical, interpretative, and emotional aspects of the performance as in the fast tempo. Even *ritardando* and *rubato* must not be neglected. This detailed application becomes increasingly difficult as the tempo is reduced, but therein lies the value of slow practice. You cannot be really secure in the fast tempo until you are secure in the slower speeds. The result, a perfect control, is not only one needs to be more than one hundred per cent secure when playing in public!

Slow practice is essential in developing precision, speed, flexibility, and endurance. This is true in all fields of endeavor and activity; in pianism it is a care for many ills and difficulties. It demands scientific method. It develops accuracy because enough time is allowed to ascertain the exact key to be operated and to predetermine the exact color, intensity, and duration of tone desired. The listening processes are disciplined and the performer is able to perform in a more difficult condition of relaxation, balance, power, and coordination created.

Fast Practice

Fast practice occupies as important and definite a place in the practice realm as does slow practice. However, before it is employed, it must be preceded by a preparation. In this way fast practice offers a means of gauging the results of the slow work already done. One needs experience in playing at the required tempo for a realization of the sensations which will occur at that tempo in public performance. Each individual must discover for himself whether slow or up-to-tempo practice is more profitable and comforting as a public performance approaches. Even after a piece or program has been learned and performed in public many times, it is vital and necessary to revert constantly to slow practice, lest inaccuracies creep in.

Performance Practice

Practicing a program by playing it before small groups of people by way of rehearsal, or preview, is a most revealing experience. It presents an opportunity to play the program in continuity, to get a perspective of it as a whole, to study one's reaction to a listening audience, and the audience reaction to the performance. It disturbingly exposes unknown weaknesses, lack of poise, nervous quakes; in general, everything both good and bad which can be (Continued on Page 441)

Practice Can Make Perfect

by George MacNabb

Pianist, Eastman School of Music

Musicianship Through Evocation

A Conference with

Harriet Cohen

Renowned British Pianist

SECURED EXPRESSLY FOR THE ETUDE BY CUNNAR ASKLUND



HARRIET COHEN

"DURING England's 'freezing winter' of 1947 I had an illuminating experience. On the coldest day of that bitter season, when London was suffering from lack of fuel, I gave an all-Bach recital in a large hall, a great barn of a place, completely unheated and unheated. The house was crowded. People with pinched faces huddled under the blankets they had brought, finding spiritual sustenance in Bach. A thing like that could never have happened before the war; it plainly shows that people want not merely entertainment or performance, but *music*. This is of more than ordinary significance and it places a responsibility upon everyone associated with the art.

People Want Music

"We are growing out of our bedazzlement with technical gymnastics and into a realization that music means more than loudness and speed. For a while, the very nature of our machine age set up a vicious circle of judgment. Performers gave their audiences speed and 'show,' and audiences came to expect such fare. People came to concerts to hear performers instead of music. Yet what is the result? In Britain we have numbers of performers who play with incredible technique and brilliance—yet more than ever, Myra Hess remains the best and best-loved pianist in the land. An analysis of her fine artistry shows that (like the em-

British-born Harriet Cohen, one of the world's greatest pianists, revealed her rare gifts as a small child. She pursued her studies under Tobias Matthay and later taught at his school. Her distinguished career has centered chiefly in the music of the Seventeenth Century and of contemporary composers. She is noted as a pioneer in reviving Elizabethan music. Of her Bach playing, the late Adolph Winemans said, "So deeply has the spirit of the master entered into her that she has few, if any, equals as a Bach player," while Alfred Einstein wrote, "She must be added to the list of those chosen ones who stand among the elect." In the modern field, Miss Cohen has introduced master works of Elgar, Bar, Vaughan-Williams, Bartók, Bloch, De Falla, Villa-Lobos, and others, many of which are dedicated to her. She has appeared at important festivals throughout the world, and has been decorated by the British, Belgian, and Czech governments. From V-Day to VE-Day, her record of the Bach Choral, "Beloved Jesus," was played to the Allied Forces under the command of Field Marshal Viscount Montgomery, for prayers at 5:55 A.M. every morning. Miss Cohen's first post-war tour of the United States has had to wait until 1946 because of the serious injuries she sustained during the bombing of London, where she remained throughout the war, playing for the British and American troops. During her current visit, Miss Cohen is combining concertizing with master-teaching.

—EDITOR'S NOTE.

ment Harold Bauer) she concerns herself solely with music, using her technique merely as a means of projecting her feeling for the composer. Thus, an age that has been fed on technique, turns to her for salvation!

"This points to a need for teaching and playing music as music. Excellence of performance means but one thing—honest interpretation of the life, the soul, the genetic impulses of the one who wrote the music. The best concerts are those which deepen our understanding of the composer by letting us forget the performer until the very end, when we suddenly return to everyday life and send a wave of gratitude to the artist who brought the composer so beautifully close to us. How, then, shall that kind of performance be taught?

An Interesting Experience

"We can begin by understanding that music is approached with the mind and the heart rather than with the fingers. Certainly, the fingers must do their part, but technical difficulties smooth themselves out. I have found, once the student has been taught to seek and lead the student to a comprehension of the meaning in the music. I have no one method—I invent a new method for each student, trying to meet his special needs of each individual architecture of his pupils what to do; he does not set up his own working methods as models for them. He keeps the approach fluid, opening each mind with its own key. "An interesting instance of this kind of teaching oc-

curred while I was on the faculty of the Mathay School. Among my students was a typical English schoolgirl—good, phlegmatic, without a trace of taste or sensitivity. She had no feeling for pictures or poetry; she had no ear for music. She played hockey. As an experiment, I assigned her one of Debussy's subtlest Preludes—*La Puerta del Vino*. First I chatted with her about it; explained that Debussy had never been to Spain but, seeing the picture of this old gate in the Alhambra on a postcard, his imagination had been fired and he felt impelled to set it to music. Could she see what he saw? No, she could not. Next I talked of Spain, of the Alhambra, of the episodes living in caves in the Sacro Monte outside Granada. I explained the sense of the music, giving her Debussy's own directions for playing it, "with sharp contrasts of extreme violence and passionate sweetness" (*avec brusques oppositions d'extreme violence et de passionnée douceur*). I guided her playing *serer* in terms of what she must do, but always in terms of the purpose of the music. "Do you want that fat, oily tone?" I would ask, "Are we at a German coffee-party? Think of the tone of this Spanish wine—of the cold in the shadows of the Alhambra gate." As her understanding of the music grew, her tone adapted itself to it. Let me stress that her change of tone grew out of her evocation of mood and not out of technical guidance. Ultimately, I asked her to play the Prelude at one of our concerts, telling her that she might keep the music before her to buoy her up in response to which she determined to memorize it, and did so (probably with continued finger-memory and visualization, as she had no ear), bringing glory upon herself for her understanding projection of the music. (As a parenthesis, let me say that I see no virtue in insisting that all music be memorized. Memorizing is excellent if it makes the student comfortable; but, let him play from notes! The greatest artists kept their notes before them until Von Illow introduced the trick of memorizing. Perhaps Von Illow realized that he was not in the front-line of pianists and needed something 'extra'!)

Sensing the Composer's Message

"The soundest way to keep music musical is to teach it and to project it in terms of imaginative evocation. This is not another way of saying that music must reflect the intentions of the composer for, in most cases, we have little more than imaginative insight to guide us to those intentions. Behind the notes we study, we seek the symbolic value that notes alone can only suggest. Bach wrote his music without indications, relying on the music itself to give the clue to performance. Busoni once told me a charming Bach anecdote: when asked how one of his works was to be played, Bach answered, "The meaning is in the music. If you cannot find it there, do not play it!"

"The secret of musicality lies in sensing what the composer had to say—rather more nor less. Naturally, this is made lighter when one learns about the composer—his times, character, tastes, musical habits. It is again made lighter when the student matures to the point of relating the life-facts of the composer to life in general—the hopes, fears, struggles, and joys of all people. But to discover the exact shade of meaning that binds certain notes into a musical pattern, one must think, feel, imagine, explore, strive always to evoke the spirit and the intention of the composer.

"Even the purely technical aspects of playing should be approached through imaginative evocation. Not a scale should be played without some kind of musical intention behind it! And, in chord playing, no chords of notes! I have always opposed the right-hand left-hand school of thought. That kind of practicing cuts across musical meaning. Surely, Bach and Mozart never thought in terms of right and left hands. They thought of music, weaving tone into a single integral pattern, regardless of the mechanics of performance. This pattern, and the meaning behind it, must come through; little hammer-like gestures of right-hand, left-hand break its flow. Part-thinking, if not part-playing, must be present in every chord. Learn to think in terms of musical pattern and the hands will adjust themselves. The best proof of the power of mind over hands is that once you know exactly how you wish a passage to go, once you hear it right in your head, your fingers will somehow follow your intention and bring your meaning out for you! (Continued on Page 42)

IN QUIET PASTURES

Much of the effectiveness of this piece depends upon practicing it very slowly at first so as to insure an extremely smooth legato. Legato means "bound," and each note should be bound tonally to the next, with no interruption except at the termination of phrases. Grade 34.

BYRON COLEMAN

Molto legato (♩=63)

a tempo

rall.

Fino

mf

poco rall

D.C.

VALSE

There are six or more waltzes attributed to Chopin that were not published until after his death. About one of them there was some doubt as to its authenticity; but in the case of this Opus 70, No. 2, there can be none, for it has the full flavor of the inimitable Chopin idiom.

Grade 5.

Tempo giusto (♩=144)

FR. CHOPIN, Op. 70, No. 2

mf
ten.
cresc.
dim.
dolce
cresc.
f
dim.
p
rit.
con anima
p
il basso mavi.
f
dim.
cresc.
f
f
dim.
pp
mp
p
f
f
dim.
cresc.
p
cresc.
p
1st time
Last time
D.S. senza ripetizione
p

ROMANCE

FROM VIOLIN CONCERTO IN D MINOR

Henri Wieniawski (1835-1880) was one of the foremost of all Polish violinists. His training, however, was almost entirely French. Part was received at the Paris Conservatory. With his brother Josef he toured Europe with great success. In 1860 he became solo violinist to the Czar. In 1872 he toured America with Anton Rubinstein. Returning to Europe, he succeeded Viurtempas as professor of violin at the Brussels Conservatory. The rhythmic problems in *Romance* are readily understood, if carefully practiced. Grade 5.

HENRY WIENIAWSKI

Arr. by Henry Levine

Andante non troppo (♩=66)

cantabile.

p
a tempo
simile
espress.
p
rit.
dolce
a tempo
poco rit.
a tempo
espress.
p
espressivo
rit.
a tempo
p

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JULY 1948

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First system of the musical score on the left page. It features a treble and bass clef with a key signature of one flat. The music includes various articulations such as slurs and accents, and dynamic markings like *p* and *mf*. Fingerings are indicated with numbers 1-5.

Second system of the musical score on the left page. It continues the piece with similar notation, including slurs, accents, and dynamic markings like *p*. Fingerings are clearly marked throughout.

Third system of the musical score on the left page. This system includes the instruction *sopra* above the treble staff. It features complex rhythmic patterns and dynamic markings like *p*.

Fourth system of the musical score on the left page. It includes the instruction *animato* and a *cresc.* marking. The music is characterized by rapid sixteenth-note passages.

Fifth system of the musical score on the left page. It features dynamic markings like *ff* and *poco rit.*, along with a *rall.* instruction. The system concludes with a double bar line.

First system of the musical score on the right page. It begins with the tempo marking *Tempo I*. The music includes dynamic markings like *p dolce* and *mf*. Fingerings and slurs are present.

Second system of the musical score on the right page. It includes dynamic markings like *ff* and *sotto*. The notation features complex rhythmic figures and slurs.

Third system of the musical score on the right page. It includes the instruction *poco rit.* and *molto rit.*. The music is marked with various dynamics and slurs.

Fourth system of the musical score on the right page. It includes the instruction *a tempo* and dynamic markings like *p*. The system shows a return to a steady tempo.

Fifth system of the musical score on the right page. It includes dynamic markings like *dim.* and *pp l.h.*. The system concludes with a double bar line.

BALLET MIGNON

A smooth, flowing ballet movement, which should be played as though you were actually looking at the dancers on the stage. It was written in memory of the composer's friend, Mme Cécile Chaminade. Grade 4.

JAMES FRANCIS COOKE

Moderato languidamente (♩=84)

mf sempre legato non troppo rubato
a tempo
poco rit. *mf*
poco ten.
1st time *2nd time*
c dim. *p* *p* *mf*
a tempo
rit. *mf*
poco ten. *rit.* *D.C.**
Poco più mosso
TRIO *ff*

* From here go back to the beginning and take 2nd ending; then play TRIO.
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 THE ETUDE

Meno mosso

pp sotto voce
una corda
fallarg.
tre corde
Tempo I *mf*
p molto ritard.
a tempo *mf*
poco rit.
poco ten.
rit. e dim. *pp*

CHIMES AT PARANÁ

OLIVE DUNGAN

Grade 3.

Slowly (♩=69)
 Both hands *sva* on repeat

mp *p* *mp* *p*
una corda
1 *poco rit.*
2 *dim.* *ppp*

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IN THE GAY NINETIES

This quaint musical caricature should make a useful comic relief at a pupils' recital. The quotation, "Hold that minor, boys!" which occurs here with a major chord, merely refers to the habit of members of a barbershop quartet to call any chord which pleased them a "minor." Grade 3d.

THE FLORADORA GIRLS

RALPH FEDERER

Tempo di Schottische (♩ = 69)

mf brightly

f *dim.* *mp* *sf* To Coda

THE ROVER BOYS

A little slower

pp *ff* *pp* *mf* *ff* *pp* *ff* *pp* *mf*

Slower

Much slower

p distinctly *in time again* *pp* *softer*

THE BARBERSHOP QUARTET

Slowly and sentimentally

p Bring out middle notes in right hand. *simile* *mf* *p* *pp* "Hold that minor boys!" *much louder ff* *mp*

Tempo I

mf *f* *mf* brightly *D.S.*

CODA

f *pp* *f* *ff* *ff* *ff* *sfz* *sfz* *sva lower*

WHEN MORNING GILDS THE SKIES

SECONDO

JOSEPH BARNBY
Arr. by Clarence Kohlmann

Alla marcia

a tempo

L'istesso tempo

Maestoso brillante

Musical score for the second part of the piece. It consists of five systems of piano accompaniment. The first system is marked 'Alla marcia' and 'a tempo'. The second system is marked 'L'istesso tempo'. The third system is marked 'cresc.' and 'ff'. The fourth system is marked 'Maestoso brillante'. The fifth system is marked 'ff' and 'fff'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

WHEN MORNING GILDS THE SKIES

JOSEPH BARNBY
Arr. by Clarence Kohlmann

PRIMO

Alla marcia

a tempo

L'istesso tempo

Maestoso brillante

Musical score for the first part of the piece. It consists of five systems of piano accompaniment. The first system is marked 'Alla marcia' and 'a tempo'. The second system is marked 'L'istesso tempo'. The third system is marked 'cresc.'. The fourth system is marked 'Maestoso brillante'. The fifth system is marked 'ff' and 'fff'. The score includes various musical notations such as slurs, accents, and dynamic markings.

I BRING YOU ROSES

Marian Phelps

MAY F. LAWRENCE

Moderato *mf*

I bring you ros-es, kiss'd by morn-ing
I'll bring you ros-es, gold-en as the

dew, Fra-grant with love, my ar-dent love for you; White brid-al ros-es, meet for one so
sun, Full-blown at noon-tide when your's day is done; Em-bles of love, as true as purest

f broadly *rit* *mf* REFRAIN
fair, And in each clois-ter'd heart is hid a lov-er's pray'r. I bring you
gold, Love that through all the chang-ing years shall ne'er grow cold.

a tempo
ros-es, Fra-grant and fair; Each heart dis-clos-es Love's plead-ing pray'r. Tell me you

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THE STUDIOS

mf *rit poco*
love me Once a-gain, I pray; I bring you ros-es With my heart to-day.

HARK, A VOICE SAITH, ALL ARE MORTAL!

Swell: Oboe, Vox Celeste, Flute 4' Choir: Concert Flute 8'
Great: Ch. to G. Pedal: Soft 16, Coup. to Ch.

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JOHANN SEBASTIAN BACH
Edited by Edwin Arthur Kraft

MANUALS *Modèrment lent* (♩ = 63) *pp*

Sw. *p* *mf*

Gt. *pp* *mf*

PEDAL *pp* *mf*

poco allarg.

a tempo *poco rit*

Notes marked (x) are to be played with the right hand thumb.

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JULY 1948

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BOURRÉE IN G

G. F. HANDEL
Arr. by Karl Rissland

VIOLIN
Allegretto
mf espressivo
cresc.

PIANO
mf poco sostenuto
cresc.

f *mp* *cresc.* *staccato* *cresc.*

mf *f* *p*

cresc. *mf* *poco sostenuto*

cresc. più sostenuto *mf* *poco sostenuto*

p *cresc. molto e sost.* *rit.* *f*

p *cresc. molto e sost.* *rit.* *f* *ff*

TOP SERGEANT

LEOPOLD W. ROVENGER

Grade 2. *In lively march rhythm (♩ = 104)*

mf *f* *mf*

mf *cresc.* *mp* *cresc.* *f* *mf* *f*

*May be played two keys with the thumb.
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HUSHABY

J. J. THOMAS

Grade 1.

Moderato (♩ = 60)

Musical score for 'Hushaby' by J. J. Thomas, Grade 1. The score is in 3/4 time with a tempo of Moderato (♩ = 60). It consists of three systems of piano accompaniment. The first system includes fingerings (3, 5, 1, 4, 3, 5, 1, 4, 1, 5, 2) and dynamics (mp). The second system includes fingerings (3, 5, 1) and dynamics (p). The third system includes lyrics: "Hush a by, Hush a by." and fingerings (5, 3, 5, 3). The score is marked with copyright 1946 by Theodore Presser Co. and British Copyright secured.

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AMERICAN PATROL

F. W. MEACHAM
Arr. by Ada Richter

Grade 2.

March time

Musical score for 'American Patrol' by F. W. Meacham, arranged by Ada Richter, Grade 2. The score is in 4/4 time with a tempo of March time. It consists of three systems of piano accompaniment. The first system includes fingerings (2, 4, 3, 2, 1, 3, 2, 3, 4) and dynamics (p). The second system includes fingerings (3, 4, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1) and dynamics (mf, cresc.). The third system includes fingerings (5, 1, 2, 1, 5, 1, 2, 1, 4, 3, 2) and dynamics (pp). The score is marked with copyright 1943 by Theodore Presser Co.

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THE STUDY

Musical score for 'On a Summer's Morning' by Cedric W. Lemont, Grade 2. The score is in 2/4 time with a tempo of Allegro moderato (♩ = 132). It consists of two systems of piano accompaniment. The first system includes fingerings (4, 3, 2, 4, 3, 2, 2) and dynamics (mp, mf). The second system includes fingerings (3, 4, 3, 2, 3, 1, 4) and dynamics (f). The score is marked with copyright 1946 by Theodore Presser Co. and British Copyright secured.

ON A SUMMER'S MORNING

CEDRIC W. LEMONT

Grade 2.

Allegro moderato (♩ = 132)

Musical score for 'On a Summer's Morning' by Cedric W. Lemont, Grade 2. The score is in 2/4 time with a tempo of Allegro moderato (♩ = 132). It consists of three systems of piano accompaniment. The first system includes fingerings (2, 5, 4, 2, 1, 2, 1) and dynamics (mf). The second system includes fingerings (4, 2, 1, 2, 3, 4, 2, 1, 5, 2) and dynamics (p). The third system includes fingerings (2, 2) and dynamics (mf, f, rit.). The score is marked with copyright 1946 by Theodore Presser Co. and British Copyright secured.

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Practice Can Make Perfect

(Continued from Page 419)

discovered only under audience conditions. The newly-found weaknesses may then be eliminated by reversion to slow practice. Constant practice alone in a studio does not develop those luxurious qualities of poise, repose, and abandon which are so necessary for successful public playing. Every student should seek, even create, audience opportunities.

The Metronome

The metronome is an indispensable help in establishing a desired practice, or performance, tempo. Steadiness in the particular speed selected results from the complete coordination of the execution with the inflexible time-measuring of this instrument. And the metronome offers the player evidence of his control over the chosen speed. Obviously, one cannot effect *rubatos* and flexibilities when practicing with the metronome, but neither can they be attained at all until one is able to gauge and control an established, steady tempo. Otherwise, how will one know what to deviate from or recur to? The intelligent use of the metronome does not result in a mechanical performance.

The metronome is also a medium for developing velocity by gradually increasing the metronomic speed over a consistent period of time. It is often wise, supervised by the instructor, to build a tempo greater than the one desired for public use. This develops endurance and creates that wonderfully comfortable and satisfying feeling of reserve when playing at the correct tempo. To offer a performance at one's top speed is precarious, to say the least.

Silent Practice

Silent practice is a mental focusing on all the attributes of practice and playing, induced by the absence of ailing sounds and distracting muscular functionings. Klavier practice is silent practice, with the muscles exercising their duties while the inner sense of hearing supplies the sounds and the tone color. Obviously, the best results are not acquired from practicing silently, or otherwise, when one is physically and mentally fatigued. At all times, short periods of concentrated work are more profitable than long hours of automatic repetition.

Technical Practice

To achieve clarity, velocity, and endurance: 1. Play the first few notes of a run (or begin with the last few notes) at a steady rate of speed and then successively add a note until the entire run is included; 2. Reverse this order by beginning with the complete run and successively eliminating each note. Chord passages, octaves, and mordents lend themselves readily to clarification by this means. The advantages of practicing hands alone and at keyboard registers, and, when physically possible, with hands crossed, are too universally acknowledged to need more than mention.

Neat practice is practicing errors and bad habits to an excessive degree in order to rid oneself of them. A student practices in order to acquire skill and

control, he indulges in bad habits because he is unskilled in them and cannot control them. The reason he cannot control them is because he does not know how he learned them. The fact is, he learned them unintentionally and involuntarily. The speediest and surest cure for bad habits is found in purposeful, exact repetitions of them. Through intentional and voluntary negative practice the student will discover how he learned them and thus, how to control and remove them.

If, in aiming for intelligent practice and performance, a student will hold himself responsible for every detail on the printed page, he cannot avoid growth and success. The average student, even one who uses his eyes only, sees so little on the printed page that he finds himself performing faults and inaccuracies, and eventually expending much energy and time in unlearning and relearning.

A teacher must be inchoastlyly resourceful in devising and organizing practice plans and procedures. The design must always be clear and comprehensive. Never should it be allowed to deteriorate to perfunctory and mechanical drill. "Drill" is not sufficient, nor is it adequate to say "practice this," or "practice that," or "practice this passage ten times," or "practice minutes by the clock," or "practice slowly." In fact, all of these admonitions are quite out of order. There must be interest, conception, action, and criticism. These, coupled with interest and enthusiasm at a high pitch and with the finished performance as an incentive, know no barriers. Nothing is too difficult with enough incentive.

Theodore Presser

(Continued from Page 405)

Therefore, in the following pages where "mentor" is mentioned, it refers to some personality who in some way helped to mould Theodore's life. He learned much about business in general, as well as about dealing with the public, from C. C. Mellor. Mr. Mellor also laid much importance upon maxims, proverbs, and the wisdom of the past. He taught many of them to Theodore. When THE ETUDE was founded it was marked every month for a year by a column of maxims, a feature which even in the complex life of today might be repeated to advantage. (To be continued in the next issue.)

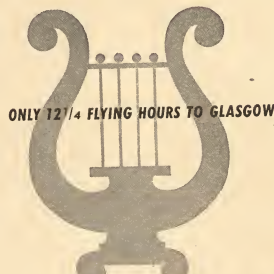
Fiddle Facts and Fancies

(Continued from Page 417)

did not produce it, there were others who were successful in duplicating it. Impartial tests tend to show that modern craftsmen, imbued with the love of the art, and using better tools and materials than the old Italians, can do the same thing. Our point here is that teachers should not be prejudiced against the new violin. At be produced against the new violin. At be used it is honest, and does not claim to be "old Italian," as did the works of Vukobratovic. It is honest, and does not claim to be "old Italian," as did the works of Vukobratovic. It is honest, and does not claim to be "old Italian," as did the works of Vukobratovic.

Teachers should listen to and compare violins in order to be heard at all. That strategists in order to be heard at all. That strategists in order to be heard at all. That strategists in order to be heard at all.

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Bank Notes and Music Notes
 (Continued from Page 40)

"the skin and bring a warm glow. Because the musical messages are individualized, carefully selected to fit the mood of the moment, they succeed in reaching the people on hand. It was, undoubtedly, perhaps, walk a bit faster when the music swung, or slow up for a dreamy gypsy melody. Standing in line, they're likely to whistle and whiff they wait. And it doesn't seem like ninety-five degrees in July if Rosmond keeps playing *Love, Love, Love*, and the *Skaters Waltz*."

Whenever a certain depositor appears, Rosmond goes into excerpts from "The Desert Song," his special love. Always she is alert to the scene before and offers what she thinks will please—a plaintive Russian lullaby, an Italian love song, a courtly waltz of old Vienna. Frequently she sings the work-day-air with a Hungarian *cortado*, a sprightly polka, or a snappy tango.

Looking back at some of her programs, Rosmond gives a few statistics. In six-hour sessions she has played more than 1,000 pieces, she played five hundred and fifty numbers with no repeats. She included classics, taught from the light end of the scale, such as compositions of Chopin, Debussy, Rachmaninoff, and Enesco. There were familiar operatic arias and overtures, as well as the more difficult, such as *Nola, Kismet*, and *Les Huguenots*. *Florence* were introduced on old-time tunes. And interspersed through the music were plenty of folk music and popular tunes.

The only difficulties have come from dogs who are frightened at sounds they cannot recognize, and from people who have an unfortunate association with a particular song. One woman, for example, entered the bank during a rendition of *My Darling Clementine*. Having mistaken it for a funeral, she was disturbed by the solemn notes. "But," says the manager, "this time is bound to remind someone of something, and there's no controlling programs to avoid the emotional response." Fortunately, in the case of *My Darling Clementine*, the music of this nature is extraneous, an accident of the program, and there's no reason why it should be dismissed as unimportant to the larger purpose of the music.

At the door men, circulates through the bank, and down the line, in position, so far as public reaction is concerned. "The concert makes you feel good," he says. "You don't know why, but you smile. Another thing, there's a girl working here who never, never makes a mistake. And she happens to be a girl who likes the music, and she asks me Rosmond for cures after she has. Maybe there's some connection. I don't know."

Here's a bank, then, where everyone feels good. So does Rosmond, because her public grows. People drop in and out, they wait, even when they have no business to transact. They sit on a bench as they way down the block. An elderly couple came in from Tenafly, New Jersey, one evening when the bank's doors were open until eight. They sit and wait on the bench while they wait for their child, but it didn't meet them for dinner. A stop at the bank has become another "pause that refreshes."

Rosmond sees nothing unusual about

her assignment to the balcony of a busy bank. Organs have been there in many unexpected places. There's one, for example, at Edgemere Field in Brooklyn, where the Dodgers play baseball. It enables the way they feel about each play, in terms of which no mother can object. Recently, when Brooklyn lost the National League championship to the Cardinals, the hills of Prospect Park echoed to the wail of the organ.

Now come a bank and a girl, in happy tension, to prove again that they can say anything—and say it better—if you say it with music."

Recollections of Edward MacDowell

(Continued from Page 44)

movement for us and said, "It is an expression of the most profound and eloquent grief." Someone referred to the later sonatas, having eyes numbers up in the hundreds, and he said, "I don't know such a matter for despair, because I know such subtleties and intricacies of the spirit that it was difficult to follow them. Concerning the first symphony, he said that he disliked to express his opinion of it, because Beethoven was such a great composer and so noble a spirit that he could tell us most about it. He played the composition, because we wanted them, and were bold enough to clamor for them, and to point out that this was the music he could tell us most about."

Concerning Wagner, he said that the music dramas were overlong, and that much of their dialogue was tiresome and unmusical, but that when Wagner came to his great moments, especially his portrait of the Nibelung, his music could sublime beyond description. MacDowell was not an admirer of grand opera as an art form. He did not have to see the Metropolitan when he was asking if he went to the Metropolitan Opera House, and he said that he had a seat directly over the orchestra, and the first time the man had led him, and had blown him out of the building.

MacDowell was an eager and tireless champion of progressive music. He used to insist that music could give you a little dose of realities, and we would have amusing conversations in the class. He played for us his "Wild Rose." "What do you know more obvious? How could it be any possibly thing that it referred to anything else?" I—I—important young man, the composer, with some extension, and I answered that it might be a pretty thing. "How do you know?"

Sometimes he would prepare unobligingly for himself by playing us this or that Scotch bit—I don't recall the title, but he was hitting to do with the maiden lock at the wars, or in a storm. He was never else very violent. It was easy for him to explain why the thing was Scotch, and to

account for the storm, or the war, but it was more difficult to show the maiden looking out of the window. I recall another piece that was Turkish, and in it occurred an extremely beautiful chord, which made the composer's blood run cold. He told us—I forget which—of the shores of the Bosphorus, or that he had been struck by the whippers of the winds and thrown into the Bosphorus. Well, he could put a disharmony into a composition for a hundred reasons, but certainly the reason he gave for this chord was that he was ill-used when he has to guess such a chord as a sailor's wife struggled with a whipcord.

MacDowell played us many of his own compositions, because we wanted them, and were bold enough to clamor for them, and to point out that this was the music he could tell us most about. It was an "hexentanz," and he told us it was another case of a foolish title given by a publisher. It had been written as a "hexentanz," and you could see it flickering on a night when you are pushing her, and is subconsciously repeating it. He present teacher seems to have very sensible ideas, and it might be well to let her carry them out according to her own plans. One thing she could do—write out a series of rhythmic exercises for your daughter, starting with the simplest possibilities and gradually breaking up the beats until the rhythms become quite complex. Four-measure phrases would be quite sufficient.

MacDowell was always willing to wait two or three weeks later and play them with absolute exactness. Some children are very impatient. I think the teacher prepares exercises specially for them, and instructively does not expect them to be perfect at the first try. (2) From your description of the violin and the drawing which I made of the instrument to the German or Czechoslovakian origin, probably a product of one of the many factories in those countries.

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VIOLIN QUESTIONS
 Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only original, or pseudonym given, will be published.

Book on Violin Study
 R. S. California. If you will write to the publishers of THE ETUDE stating your requirements, they can send you a far longer book than I have, but possibly give you on the pedagogical side, I would suggest the following: "Practical Violin Playing," Grimsen and Forsyth; "The Modern Technique of Violin Playing," Buckley; and "Violin Playing as I Teach It," Auer.

Probably a Factory Made Imitation
 R. L. Y., Maryland. It is always dangerous to give an opinion on a violin of which one has only a written—or oral—description, but from the data you have furnished me I have little hesitation in saying that you have a factory-made German instrument worth about twenty-five dollars. And from what you say about the bridge, I judge the violin to be in great need of adjustment. I would very much that it is worth your while to spend more than a very trifling sum on the violin.

On Methods for Young Pupils
 Mrs. D. S., California. Yes, I am afraid you are looking for too many suggestions. I would suggest to begin with the best method for young pupils; but why when the youngsters are eight or nine years old and their interest has been well aroused, do you feel it necessary to continue the same old approach? Bear in mind this: It is not so much what material you use as how you use it. If a study seems too long for some particular pupil? Give the child half of it—and take the rest later when you are older and their interest is awakened. I have always found that the best method is the method of German or Czechoslovakian origin, probably a product of one of the many factories in those countries.

Wants Viola Studies
 Miss M. F., Florida. I suggest that you write to the publishers of THE ETUDE regarding the material. They can supply you a much larger list than I have space for here. Your questions can also be obtained from the same source.

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The wrinkled sea beneath him crawls, And he stands on his mountain walls, And like a thunder he falls— MacDowell had to admit that the thunder hit twice on its way down! He spoke of his concert tours. He had to admit that the New York Philharmonic-Symphony Orchestra conducted by John Barbirolli.

Competitions
 An accordion music competition contest is announced by the American Accordionists Association, Inc. Open to all composers, the contest will award two prizes in each of three classifications: Professional, Non-Professional, and Amateur. Non-Professional, Classical, and Amateur details may be secured by writing to Miss Dorothy Adams Hunn, National Chairman, 701-18th Street, Des Moines, Iowa.

VIOLIN QUESTIONS
 Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only original, or pseudonym given, will be published.

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The National Federation of Music Clubs announces the seventeenth Biennial Young Artists Auditions, the finals of which will take place at the Twenty-fifth Annual Convention in Dallas, Texas, Biennial Convention in Dallas, Texas. Details may be secured by writing to Miss Dorothy Adams Hunn, National Chairman, 701-18th Street, Des Moines, Iowa.

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Magic Music

by Leonora Hill Ashton

THE CLUB members had finished their program and were ready for the game. "Here's what it is," explained Jack, "and it's lots of fun. You select animal, vegetable or mineral and then point to someone, who has to tell what part of a musical instrument is made from something in that kingdom. I'll begin to show you how it works." Jack called animal, pointed to Ethel and started to count ten, but Ethel quickly answered "The ivory of the piano keys, made from the tusks of an elephant."

Ethel chose animal also, and pointed to Dick, who answered quickly "Dried skin of an animal that is stretched over some head of a drum."

He, in turn, called for a mineral and pointed to Beth. "The wire strings of a piano," she replied. "The brass in horns and trumpets," from Halley. "The lead pipes in organs," from Jack.

Jack took the turn from there, calling vegetable, and many answers came rapidly—"the wooden sides of the drum," from Bert; "the drum sticks, too," from Edna; "the wooden case of the piano," from Ethel; "the skin for the bow," from Bob. And so it went.

"We had better stop this game," announced Robert, "or we will have to cut out our street address, sometimes they forget to give their city, and sometimes they forget to give their State. Priscilla Johnson wrote recently, forgetting all about an address. I'll give the JUNIOR ETUDE regrets your letter can not be answered. But don't forget again!"

"What kind of a sound or tone do the different kinds of materials in instruments make?"

Jeff, who had not taken part in the first game, answered with "When you play the piano nicely the music sounds smooth, like the keys feel."

"That means," said Robert, "you have to use a good touch on the keys that connect with the hammers that strike the wires and produce the sound. What is sound, anyway?"

"Sound," said Jeff, "is produced when one object strikes another and creates vibrations, or movements. In the musical instruments are made to produce pleasant sounds and that is why it is important to use the materials in them."

"When the piano strings are struck by the hammers connected with the keys, the vibrations, or air movements created inside the piano, come in contact with the sounding board and resound for us to hear."

"So that's the reason for different kinds of sounds coming from different materials, isn't it?" exclaimed Halley. "Certainly," said Robert. "We hear a different kind of sound when brass instruments are played, or wood instruments, or string instruments, because they all make different kinds of overtones in their vibrations."

"What about instruments you blow through? Nothing strikes anything there." "You're right," answered Ethel. "I know that one. It's because the breath moving across the opening of a flute, or creates vibrations in the air, too, just as though two objects were being struck together. That's why they're called wind instruments."

"Violins aren't struck, either," said Edna. "How do they make their sound?" "I know that one," said Robert, "because I study violin as well as piano. It's

because the bow is strung with fine horse-hair tightly stretched and when it is drawn across the string moves tightly stretched got of the strings the violin tone is produced. And besides that, there are certain kinds of fine varnish that make even the finest wood more resonant than it would be without the varnish.

"Think of all we've found out in our games," explained Jack, glancing at his watch. "Who knows a group raised for the next meeting?"

Several in the group raised their hands but no one would tell any secrets about the new games. "Just wait and see," they teased.

Complete Addresses

Sometimes Juniors write to the JUNIOR ETUDE asking a question that requires a reply. Sometimes these writers forget to give their street address, sometimes they forget to give their city, and sometimes they forget to give their State. Priscilla Johnson wrote recently, forgetting all about an address. I'll give the JUNIOR ETUDE regrets your letter can not be answered. But don't forget again!



LET'S WRITE TO THE JUNIOR ETUDE (Drawing by J. B. Tweeter)

One Minute Practice

HOW many times a day do you walk past your piano? Do you glance at the instrument in the room door, and you may pass it on the way to the dining table, or on the way to the front door, or to the radio, or the kitchen, or the staircase, or to your bedroom, or to other locations in your house or apartment. This might add up to a great many times a day, fifteen or twenty, perhaps.

Suppose that every time you passed the piano (when you were not in a desperate hurry), you seated yourself at the keyboard for just one minute, placed your fingers over the keys of a certain measure that is difficult, or of a dozen of extra repetitions of hard spots; great improvement to show up at music lessons.

Says it worth trying? Anything is worth trying that leads to better results, and this method is easy and fast. Try it.

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Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age. Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention. Put your name, age and class in which

you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use pen knives or pens and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of August. Results in November. Contestants may select their own essay topic against this month.

Letter Box

Address all replies to letters in care of the JUNIOR ETUDE and they will be forwarded to the writers.

DEAR JUNIOR ETUDE: I like THE ETUDE very much and think it is thrilling to receive a magazine devoted entirely to music.

I sing in the church choir, and in school I sing in the girls' chorus and the sextette; and in a class of advanced writers, play the Sonata-Piano in the hand and take a course in the rudiments of music and am working for my State degree credit in piano.

I would like to hear from Junior Etude writers, especially any who play the Sonata-Piano.

From your friend, Barbara Clark (Age 15), New York

DEAR JUNIOR ETUDE: This letter is coming all the way from South Africa and I hope it arrives safely at the JUNIOR CLASS AND NATIONAL CONFERENCE in Colorado Springs, Colo., beginning August 2nd

For information and class date address Executive Headquarters 1710 Tyler St. Amarillo, Texas

DEAR JUNIOR ETUDE: I have been taking THE ETUDE for several months and really enjoy it and feel I learn lots from it. I belong to our Junior Music Club and my ambition is to be a great pianist. I would like to hear from boys and girls who are interested in music.

From your friend, Nevis Orskov (Age 14), North Dakota

DEAR JUNIOR ETUDE: I am glad to publish my favorite magazine. There are some interesting articles, and music gives me interest in sight seeing. I play the piano for our Sunday School and 4-4 Club, and I would like to hear from your friends.

Nevis Orskov (Age 14), North Dakota

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THE COVER FOR THIS MONTH—The portrait of the late Theodore Presser on the cover of *THE ETUDE* this month, in honor of the one hundred anniversary of his birth (July 3, 1818), is an enlargement of a snapshot made by William Nordenheim, a former Art Director of the Theodore Presser Company. Mr. Presser's associates had urged him to have an oil portrait made. The artist came to his office at 1717 Sauson Street (the Annex of the Chestnut Street building) and announced that it would require several sittings of about an hour each. This was amazed and said that he was far too busy to go through that ordeal. The snapshot which is in many ways the most satisfactory portrait available, was accepted as a compromise. During the last twenty-five years of his life there was no known record of his visiting a professional photographer to have a portrait made. It was not that he was "camera shy," but that he did not consider it sufficiently important. This retiring disposition was one of his dominant characteristics. There are, however, several portraits taken in early life which will appear in the serial biography of Mr. Presser, beginning with this number of *THE ETUDE* and continuing for several issues.

IN NATRE'S PATHS, Some Piano De-light for Young Players—The compilation of this book of first and second grade pieces for young musicians has drawn on a wealth of melodious material pertaining to interesting aspects of nature, found in the air, on the land, and in the water, living or growing. Here is a generous source of varied recital material and will become a real favorite with young pupils.

Orders are being accepted now for single copies at the special Advance of Publication Cash Price, 40 cents, postpaid.

SHORT CLASSICS YOUNG PEOPLE LIKE, Compiled and Edited by Ella Ketterer—This is a volume of thirty-five piano numbers from the works of many of the great masters. The grade range of these pieces is from second to fourth, and teachers will find them invaluable for students of this level. Pupils will enjoy the new collection because the numbers have been recital requests of Miss Ketterer's classes for several years, and have proven their appeal, as well as their popular appeal.

Single copies of this book may be ordered now at the special Advance of Publication Cash Price, 35 cents, postpaid.

MORE ONCE UPON-A-TIME STORIES OF THE GREAT MASTER FOR Young Pianists, by Grace Elizabeth Robinson, Musical Arrangements by Louise E. Stairs—The outstanding success of the first volume of ONCE UPON-A-TIME STORIES OF THE GREAT MASTERS by Miss Robinson, has inspired the preparation of this second book. The content will represent a later group of composers including Chamade, Dvorak, Gounod, Grieg, Liszt, Rubinstein; Salerni, Sibelius, Strauss, and Tschakovsky. The musical stories will be prepared by the widely-known composer for children, Louise E. Stairs.

A single copy may be ordered now at the special Advance of Publication Cash Price, 30 cents, postpaid. Single copies are limited to the United States and its possessions.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

July, 1948

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance of Cash Price applies only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

- Basic Studies for the Instruments of the Orchestra** Traugott Robner, Director's Score 25
- The Child Schubert—Childhood Days of Famous Composers** Louis Ellsworth, Editor and Ruth Bandman, Editor 25
- Eighteen Etudes for Study and Style—For Piano** William Scher 25
- Games from Gilbert and Sullivan—Arranged for Piano** Mara Ville 25
- How to Memorize Music** Cooke 40
- In Nature's Paths—Some Piano Solo De-light for Young Players** 45
- Ivor Peterson's Piano Accordion Book** 45
- Keyboard Approach to Harmony** Lowry 75
- Light Moods at the Organ—With Hammond Registration** 45
- More Once-Upon-a-Time Stories of the Great Masters—For Young Pianists** Robinson, Editor 30
- Music Made Easy—A Work Book** Mara Ville 25
- My Everyday Hymn Book—For Piano** Richter 40
- Noah and the Ark, A Story with Music** Scher and Richter 35
- Short Classics Young People Like—For Study** Ketterer 35
- Song of Bethlehem—A Christmas Cantata for Mixed Voices** Louise E. Stairs 40
- Souza's Famous Marches—Adapted for School Bands** 45
- Conductor's Score** 75

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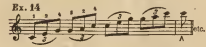
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Playing Around With the Pentatonic Scale

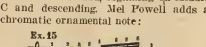
(Continued from Page 412)



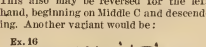
I have my pupils transpose this into all keys, and also make up variants. Here is one which Mr. Wilson uses:



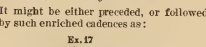
Again, it should be done in all keys, and in minor as well as major. It affords excellent practice for the thumb. Reverse it for the left hand, beginning on Middle C and descending. Mr. Powell adds a chromatic ornamental note:



This also may be reversed for the left hand, beginning on Middle C and descending. Another variant would be:



It might be either preceded, or followed by such enriched cadences as:



Notice the consecutive Seconds in the second cadence.

When one thinks of the composers who

use the Pentatonic Scale, or who add two and six to their chords, Debussy at once comes to mind. Advanced students will find many beautiful illustrations of such effects in his *Reflets dans l'eau*. Doubtless he discovered these fascinating effects by the very process we are advocating; for Mary Garden relates that in the evening after dinner, he would seat himself at the piano and "go hunting." I like to think, for example, that the cadenza at the top of Page 2 of *Reflets dans l'eau* was discovered in this way; that is, seated at the piano, experimenting with the Pentatonic series, he might have tried moving the upper three notes down a half-step:



(Again notice the Consecutive Seconds.)

—and liking the result, he made a whole passage out of it.

Useless experimentation and the use of the natural ear are indispensable aids to the mastery of either harmony or technique. It is also important to begin with the simple, and to go on from there. Thus, we move from the known to the unknown. Gradually new possibilities emerge; but still the same old fundamentals remain as points of departure, or as the foundation for all future experiments. Teachers should encourage this kind of freedom.

For a piece of medium difficulty, written in the Pentatonic vein, I should like to recommend No. 2 of Frederick Bellus's "Three Preludes for the Piano," and for the early grades, *Lotus Petals*, by Albert Seward Tenney.

Recollections of Edward MacDowell

(Continued from Page 451)

that was all a piano meant to the manufacturer; he was interested in the details of producing tones, and in exchanging such banal shop talk, but he had really got nothing of Paderewski's vital message.

I saw MacDowell a few times after I had completed the two years' course. I met him one in his Columbia class room after he had had his dispute with the great Nicholas Marnonides, and had resigned. He told me a little about the trouble, but without going into details. The point was that the university did not esteem music, and would not give the necessary credits for musical study. He had hoped to build up a great department, a center of culture, but he had failed.

The next time I saw him was at his home, an apartment in upper Eleventh avenue, or Central Park West, as it has since been named. I had written my first novel, a boyish effort, but it was full of a fine frenzy, and I thought it was marvelous,

and asked MacDowell to read the manuscript. He did so, and I went to get his verdict, and I remember the apartment-house, and the elevator, and the large room looking over the park, and the piano, and MacDowell. He was very generous about the book. I don't remember them, and I shall not look them up, because they might be the means of causing someone to read that boyish effort.

I never saw him again. Soon afterward I read in the papers that his mind had failed from overwork and nervous strain. There was nothing I could do; he needed medical attention, not the admiration of a young student. He died; but he lived on in my memory, as you can see from this brief record. His personality was to me as a bit of radium, which continues to give out energy, and yet is undiminished and imperishable. He was a vital artist, and one does not meet many of them in one lifetime.

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